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THE BṚHAD-DEVATĀ

ATTRIBUTED TO

ŚAUNAKA

A SUMMARY OF THE DEITIES AND MYTHS

OF THE RIG-VEDA

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH AN INTRODUCTION AND SEVEN APPENDICES, AND TRANSLATED INTO ENGLISH WITH CRITICAL AND ILLUSTRATIVE NOTES

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PART II

TRANSLATION AND NOTES

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ABBREVIATIONS

The symbols designating MSS. are explained in the Introduction, pp. xi–xviii.

AB.	= Aitareya Brāhmaṇa.
AGS.	= Āśvalāyana Gṛhya Sūtra.
Ārṣ.	= Ārṣānukramaṇī.
AS'S.	= Āśvalāyana Śrauta Sūtra.
AV.	= Atharva-veda.
BD.	= Bṛhaddevatā.
JAOS.	= *Journal of the American Oriental Society.*
JRAS.	= Journal of the Royal Asiatic Society of Great Britain and Ireland.
KB.	= Kauṣītaki Brāhmaṇa.
KZ.	= Kuhn's Zeitschrift.
M.M.	= Max Müller.
n.	= Nītimañjarī.
Nir.	= Yāska's Nirukta.
R.	= Rājendralāla Mitra.
r.	= the reading in Rājendralāla Mitra's text.
RV.	= Ṛg-veda.
ṣ.	= Ṣaḍguruśiṣya.
s.	= Sāyaṇa.
S.	= Sarvānukramaṇī.
S'B.	= Śatapatha Brāhmaṇa.
TB.	= Taittirīya Brāhmaṇa.
TS.	= Taittirīya Saṃhitā.
v. r.	= various reading.
VS.	= Vājasaneyi Saṃhitā.
ZDMG.	= Zeitschrift der deutschen morgenländischen Gesellschaft.

BṚHADDEVATĀ

TRANSLATION AND NOTES

---

1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text[a], state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा bfkm[1], corrected to नमस्कृत्य h, नमस्कृत्य rd (Ṛgvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रदृग्भ्यः).—ऋग्भ्यो Bhr[3]m[1], ऋक्षु r.

[a] The words *samāmnāyānupūrvaśaḥ* occur also in Ṛgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

दैवतं हि hm[1]rbk, हि तत्सर्वं r[1]r[4].—अवगच्छति hm[1]bfkn, अविगच्छति r[2], अधिगच्छति r.—With the words दैवतज्ञो हि मन्त्राणाम् cp. Sarvānukramaṇī, Introduction § 1: मन्त्राणां . . . दैवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*vijñāpayati*) as to their (*tad = mantrāṇām*) intentions[a] which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣīṇāṃ mantradṛṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्धितांस् hm[1]b, तद्दितांस् f, तद्दितांस् k, तद्धित्तान् r[2]r[4], तद्दिदां r.—तदभिप्रायान् hm[1]rfk, त्वभिप्रायान् b.

[a] Cp. Nirukta vii. 3: *evam uccāvacair abhiprāyair ṛṣīṇāṃ mantradṛṣṭayo bhavanti.*

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies[a].

लौक्याना Bhm¹r³, लौकिकानां r —वा hm¹fk, च b, no particle r

[a] *Cp. Sarvānukramanī, Introduction* § 1· '*for without this knowledge, śrauta and smārta* rites cannot be accomplished' Cp. also below, i. 21, and Ṛgvidhāna i 2 1

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya[a].

इह hm¹r, इव bfk —सूर्यमेव च hm¹rbfk, सूर्यमेव तु r¹r⁴.

[a] *Cp below*, i 69, Nirukta vii 5, Sarvānukramanī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)[a]. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m¹b, देव hd, देवं fkr.—मत्त्या hm¹r³r⁴, छत्त्या bfkr —तद्देव bfkr, तद्देव hm¹d — The end of the *varga* is here marked by ९ in bm¹, not in hdfk.

[a] Cp Nirukta vii 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

2. Prayer and praise

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons[a].

[a] Cp. Ṛgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Ṛg-veda) but few; still fewer than these are those in which heaven is prayed for.

स्तुत्याशिषो तु hm¹rb, स्तुत्याशिषो नु f, स्तुत्याशिषस्तु r¹r⁴.—दृश्येते hm¹r, दृश्यन्ते bfkr¹r⁴ —ताः स्युः r, ता स्युः hfk, ता स्युस् m¹, ता स्यु b

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

ऋर्थयत्येप hm^{1}r, ऋर्थयत्येव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

स्तुवन्त्रिर्वा त्रुवन्त्रिर्वा hm^{1}bfkr^2, स्तुवन्त्रिश्च त्रुवन्त्रिश्च r.—ऋषिभिस्तत्वदर्शिभिः hm^{1}r, ऋषिभिर्मन्त्रदर्शिभिः bfkr^2 (मंदर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r^{1}r^3(r^4?).

11. When the name of a deity is mentioned in the second person [a] in a formula, *one should know that to be the deity in* the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm^{1}r^3, प्रदृश्यते r.—तामेव देवतां विद्यान्मन्त्रे hm^{1}bfk, तमेवाङ्गः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm^{1}k.

[a] Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapuruṣayogās tvam iti caitena sarva-nāmnā.*

3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr^{3}fkr^2, तु देवता bm^1, तद्देवता° r.—°भिधानां hm^{1}rbfk, °भिधानं r^{1}r^4.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यन्ते देवता यस्मिन् hm^{1}rbk, चित्रं तद्दृश्यते चास्मिन् r^{1}r^4.—एकस्मिन् hm^{1}r^4, एकस्य bfkr, एतस्यां r^1.—h has on the margin चित्रं तद् दृश्यते चास्मिन्नेकस्यां बहुषु द्वयोरिति भाष्ये पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

छन्दस्तो hm[1]bfkr[2], छन्दोभ्यो r —च प्रजायते Bhr[3]m[1], तस्य जायते r —ऋपिसूक्तं तु bfkrdh (corrected on margin in h to °सूक्तानि), ऋपिसूक्तानि (तान्यत्र यावन्त्येकस्य) r[1]r[4] — The reading of 15^{ab} in the text is that of Bhr[3]m[1], instead of this r reads देवतैका तु यावत्तु देवतायास्तदुच्यते h has also on the margin सूयैतेका तु यावत्तु देवतायास्तदुच्यते इति भाष्ये पाठः। With reference to 15^{cd}, h has on the margin. यावत्स्वर्थः समाप्येत ऋ॰।

16 (The stanzas) which have a common metre are called a metre-hymn (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः स्युस् hr[2]r[3]r[5], या स्युस् bfm[1], या स्यु k, यास्तु r —तच्छन्दः hdfm[1], तच्छन्दः r, °छन्दः k, तद्दृपि° b —वैविध्यमेवं Bhr[3]m[1], वैविध्यमेतत् r.—The end of the *varga* is here marked by ३ in hdmbfk

4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn[a], or such as belong to a stanza (only), as well as such as are incidental[b].

मन्त्रेषु hrb, मंत्रेष fk.—°थ यर्भाजि hm[1]bf, °थ चयर्भाजि r, °ध यर्भाजि k

[a] Cp Nirukta vii 13 and x. 42   [b] Cp. Nirukta i. 20 and vii 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only) In a formula addressed to one divinity certain other (names) are here mentioned,

भजन्ते वै hm[1]r, भजन्ते यैः bfk —वै ऋचः hm[1]r, यैः ऋचः b, यैर्ऋचः r[1]r[4]fkr[2]r[5].— न्यानि hm[1]rfk, यानि br[4].—च कानिचित् Bhm[1]r[3], प्रसङ्गतः r.—$18^{d} = 41^{d}$.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

°प्रकारेऽपि hm[1]rbfk, °प्रकाशेऽपि r[1]r[4]r[5].

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described [a]. When a hymn is broken up (*bhinne*) [b], one should here state the deity from (its) characteristic mark [c].

°शेष्यं hm^{1}r^{3}br^{6}r^7, °शेष्य fkr^2, °शेषं r.—देवतामिह लिङ्गतः m^{1}rbfk, देवता लिंग-भेदतः hd. No various reading is given by Rājendralāla Mitra.

[a] This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, Sagenstoffe, p. 8). [b] That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramaṇī i. 139. [c] Cp. Sarvānukramaṇī l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful [a].

यथावद्म hm^{1}r, तथावद्म bfk.—कर्मसु hm^{1}rb, कर्म प्र° fkr^2.—The end of the *varga* is here marked by ४ in hm^{1}bfk.

[a] Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

5. Origin of names.

22. [a]Because the praisers, at the beginning and end of hymns, proclaim the occasion [b], one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfkr^2, देवता नाम्नाम् r^{1}r^4, देवतास्नास्ना hm^{1}r^3.—उपेचेतेह hbfkr, उपेचंते हि m^1, अपेचेतेह r^{1}r^4.

[a] Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in Album-Kern (Leiden, 1903), pp. 334, 336.

[b] That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?' [a]

स्वत्त्वानां r^1, सत्त्वानां f, सत्वानां all the rest.—वा bfkr^{1}r^3, च hm^{1}r.—यद्वान्यद् r^{1}r^4, यदन्यद् hm^{1}rbk.

[a] This expression is equivalent to *laukyānām*: cp. *laukyānāṃ vaidikānāṃ vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too:

पुराणाः all MSS except r[1]r[4], which have पौराणाः —मन्वते h r[3], मन्यते B m[1] r[1] r[4] d I have chosen the former reading against the balance of the MS evidence, because it is the more difficult, because the plural suits the construction better, because h and r[3] are the most correct of the MSS, and because मन्वते is very easily altered to मन्यते, as is proved by the fact that d, which is a copy of h, has the latter reading

25. '(viz) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction[a] and extraction[b].'

यदृच्छयोपवसनात् hm[1]rb, यदृच्छयोप्रथरानात् f, यदृच्छयोपवचनात् r[1]r[4]r[5] —तथामुष्यायणाच्च यत् bfk, तथामृष्यायणाच्च r[1]r[4], तथामुष्यायणाज्जपात् hr, तथा यणाज्जपात् m[1] (the syllables पारा in the margin being meant to fill the lacuna) Cp the various readings below, i 28.

[a] *I have assumed this to be the most likely meaning from the use of upa-vas* [b] *Lit* 'the condition of being the descendant (*ayana*) of him (*amusya*).'

26. *With regard to that (question), Yāska, Gārgya, and Rathītara* say, 'from four from prayer, from the diversity of objects[a], from speech, and from action.'

°रथीतराः hm[1]rbf, °रथतराः kr[2].—Between इति and तथाऋर् fk insert नामानि कर्मतस्त्वाह शोभते, evidently copied by mistake from 27[ab].—थार्थवैरूप्याद् hm[1]rb, र्धार्थवैरूप्याद् fkr[2]r[6] (°रूपाद् f), य च वैरूप्याद् r[1]r[4] —The end of the *varga* is here marked by ५ in bfdm[1], not in k

[a] *Artha-vairūpya* here corresponds to *rūpa* in 25

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance[a], all arise from action.

कर्मतस्त्वाह br[1]r[3]m[1]bfk, कर्मणा चाह r —वाच्य hr[3]br[2]r[6], वाक्यं r, काव्यं fk.

[a] *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26

28. Similarly, even that (name) which (comes) from acci-

dent[a], as well as from addiction and extraction, is simply action: and so hear (what) the reasons (are).

यदृच्छयोपवसनात् hrb, यदृच्छयोपवचनात् fkr², यदृच्छया निवासाच्च r¹r⁴.—तथासुप्यायणाच्च यत् hrb, तथामुष्यायणाय यत् fk, यदा मृष्यायणाच्च r¹r⁴.—तथा तदपि all MSS. except b, which has तथावदपि.—कृणुध्वं च m¹bfk, कृणुध्वं तु r, कृणु त्वं च hr³d.—हेतवः Bhm¹r³, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungrammatical use of the nom. for the acc., that I have retained it as an original inaccuracy (due perhaps to the metre). The Ṛgvidhāna has instances of the same loose usage (i. 3. 4; iii. 4. 1). हेतुतः (the reading apparently of r¹r⁴) looks too much like a correction (cp. i. 46).

[a] *Yadṛchayā* is the only word here and in 25 which is not in the ablative, probably owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt* (for *ca yat*) in 25 was probably due to *yadṛchayopavasanāt* being understood by the copyist as one expression and the consequent necessity of making up the number nine in some other way. The corruption is not repeated in 28 because of the absence of this necessity. *Yadṛchayā* (scil. *nāma*) is explained below (i. 30) as *yādṛchikaṃ nāma*.

29. Creatures arise from action; from action (comes) the intercourse of beings. And a being comes into existence somewhere: it is produced from (its) abode.

प्रजाः hm¹r, प्रजा r¹bfkr².—कर्मतः सत्वसंगतिः hm¹rb, कर्मतः सत्वगंगतिः f (गागतिः kr²), कर्मणः सत्त्व जायते r¹.—क्वचित् all MSS. except r¹r⁴, which have सतो.—संजायते सत्त्व k, स जायते सत्त्व hr³d, संघायते सत्त्व fm¹r, संघापयेयत्त्व b, निवसते सत्त्व r¹r⁴.

30. An accidental name is given somewhere or other: one should know that that also is here (derived) from a comparison with some (form of) becoming.

तु नामाभिधीयते hm¹r, नाम नामाधीयते fkr², नाम नाम धीयते r¹r⁵, नाम नामापि भिधीयते b.—औपम्यादिह hm¹r³r⁴r⁵, औपम्यादपि bfkr², औपम्यादेव r.

31. For there is no (form of) becoming unconnected with action, nor is any name meaningless. Names have no other source than becoming; therefore they are all derived from action.

न नामास्ति hm¹r, न नामाह b, त नामाह f, तन्नामाह kr².—The end of the *varga* is here marked by ६ in hd, by १६ in fk, not at all in bm¹.

7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

यश्च hm¹bfk, यत्तु r.—°वसनाच्च hm¹r, °वसनं च b, °वचन च r¹r⁴fkr² (चत् f) — भवत्येव तु m¹rfk, भवत्येव हि hb — स्वस्त्यादेर्मंगलादिह hm¹bkr³r⁵, स्वस्त्यादे मंगलानि इ corrected to °दिह f, स्वस्त्यादेर्मङ्गलानि च r, आशास्ते मङ्गलानि च r¹r⁴.

33. names of beings, even the well known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'[a]

अपि कुत्सित° hm¹rb, अपि कत्सित° f, अचिकित्सित° kr².—इह bfkr, अपि hr⁴.— विदितान्यपि hm¹rfk, वि[दितान्य]पि b, निन्दितान्यपि r¹r⁴.

[a] That is, even ordinary names are based on the principle of avoiding what is inauspicious Cp Nirukta i 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये Bhm¹r³, वै r — चैव hr, स्वैवं bfk — प्रभावाद्देवतात्मनः hr³fr²r⁷, प्रभावा देवतात्मनः m¹k, प्रभावादेवतात्मनः b, वाक्प्रभावेण चात्मनः r.

35. Praise (47)[a], laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवल्हिका m¹r³r², प्रवाल्हिका k, प्रवल्हिका hdbfr. cp. the various readings in 57.

[a] The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii 3 where examples of praise (*stuti*), prayer (*āśis*), narration (*ācikhyasa*), plaint (*paridevanā*), blame (*nindā*), and laudation (*praśaṃsā*) are given

36. commission (51), injunction (52), vaunt (53), lament[a] (53), narration (58), conversation (52), purifying narrative[b] (53).

[a] Corresponding to this (*vilapitam*) we have *vilapa* in 53　[b] Simply *ākhyāna* in 53 —The end of the *varga* is here marked by ᳵ in m¹dfk, not in b.

8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराधस् r^4, प्रतिरोधस् fkr, प्रतिसेधस् b, प्रतिषेधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r, प्रतिवाच्यं च नाम यत् bfk.

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रमादापह्नवौ hm^1rfk, प्रसादप्रह्नवौ b.—च ह $hm^1r^3r^7$, व ह b, ये ह k, च ये ह f, घ यत् r.—संज्वरो hm^1, सज्वरो bfkr (cp. various readings in 56).—यश्च Bhm^1r^3, नाम r.

39. abuse (48), eulogy [a], invective (49), curse [b] (49, 58); preposition, particle, noun, and verb [c];

आक्रोशो $hm^1r^3br^7$, आंकाशो fk.—भिष्टव° $hr^3m^1r^7$(f?), भिस्तव° kr^2, भिलव° r.—चेपः hbfk, आचेपः r.—उपसर्गौ hm^1rb, उपसर्गा $r^1r^4fkr^2$.—निपातश्च hbfk, निपाताश्च r^1r^4.

[a] No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). [b] See below (47–58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). [c] These four grammatical categories are discussed below (i. 42–45 and ii. 89–98).

40. past, present [a], and future; masculine, feminine, neuter [b]: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च hm^1k, भविष्यंच्च f, भविष्यच्च br.—पुमां MSS.—स्त्री च $hm^1r^3br^7$, स्त्रीत्वं fk, स्त्र्यथ r.—सर्ववेदेषु सर्वशः Bhr^3m^1, सर्ववेदेष्विति स्थितिः r, सर्वदेवेष्विति स्थितिः r^4.

[a] *Bhavya* here meaning 'present,' in i. 61 means 'future.' [b] Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया $hm^1bfkr^5r^7$, तेषां निदर्शनार्थीया r.—र्धर्चाः hm^1r, र्धर्चं bfk.—ब्राह्मणे चाथ कल्पे च निगद्यन्तेऽत्र कानिचित् hm^1rbfk, विधौ कल्पे च देवे च निगद्यन्तेऽत्र कर्हिचित् r^1r^4.—The end of the *varga* is here marked by ८ in hm^1bfk.

9. Definition of noun and verb.

42[a]. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

°चरितेनेह rbk, °चारितेनेह hm¹f —द्रव्य hm¹b, द्रव्ये rfk.—तदचर° hm¹b, तदाघर° fkr —42–45 are omitted in r¹r⁴.

[a] The text and translation, with notes, of 42–45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तय: hr³r⁷m¹, विभूतय: fkr

44. That notion which, connected with many actions, becoming a later from an earlier[a], (and yet being) but one, is effected by the development of the action, they call by the term 'verb'

क्रियाभिनिर्वृत्तिवशेन m¹r, क्रियाभिनिवृत्ति° f, क्रियाभिनिर्वृत्तवशेन h, क्रियाभिनिवृत्तिवशेन bfk.—सिद्ध m¹bfkr, सिद्धा h.

[a] That is, which expresses sequence of time the expression is taken from Nirukta i 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्ति° m¹rfb, क्रियाभिनिर्वृत्त° h —कृदन्तशब्दाभिहितो hm¹fr, कृदन्तशब्द् भिनिहितो b —°विभक्त्यव्यय° hm¹r, विभक्तिव्यय° fk b The end of the *varga* is here marked by ९ in hm¹bfk

10. Examples of different kinds of formulas.

46. Hear now, in *succession*, how the *seers formerly with terms* of different kinds saw their various utterances here.

विविधानीह hr³r⁴m¹bfkr², विविधान्यपि r

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth The utterances which are different from these may also be of many kinds.

प्रोक्ता आशी: hr¹r³br²m¹, प्रोक्ता आ fk, प्रोक्ताऽथाशी: r.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)[a] reviles.

मन्त्रे hm^{1}rb, मन्त्र: r^{1}r^4, मन्त्र॰ r^{3}fk.—प्रशंसा भोजस्य hm^{1}rbfk, प्रसंगाद्भोजस्य r^{1}r^4.—सोभरेः m^1, सौभरेः hr, सौभरे b, सौभर fkr^2.—माता चेत्य॰ hm^{1}r, माता मेत्य॰ fkr^{1}r^{2}r^6.

[a] VS. xxiii. 25; TS. vii. 4. 19^3; ŚB. xiii. v. 2^5; TB. iii. 9. 7^4; AŚS. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

ऋङ् मोघमन्नं hm^{1}r, ऋङ् मोघमन्न b, ऋग्मोघमन्न f, ऋग्मोयमन kr^2.—निन्दा hm^{1}br, तिदा fkr^2.

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*pṛchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति hm^{1}rbfkr^{2}r^6, दण्डादि r^4.—परिदेवना hm^{1}rb, परिवेदना fkr^{2}r^{4}r^6.—The end of the *varga* is here marked by १० in hbfkm^1.

11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsīt*: x. 129. 5) is doubt (35); 'I was Manu' (*ahaṃ manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṃ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च hm^{1}rbfk, आसीदित्स्वक् r^{1}r^4.—कत्थना hm^{1}r, कथना r^{1}r^{4}bfk, कच्छना r^6.—उच्यते hm^{1}rbfk, उत्तमे r^{1}r^4.

52. 'Here let him say' (*iha bravītu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice[a] is prohibition and admonition (38).

संलाप bfkr, संमाप hm^1, सल्लाप r^{1}r^{3}r^4.—ऋगुपोप मे hr^{3}m^{1}B, तृगुपोप मे r.—प्रतिषेधोपदेशौ hm^{1}rbfk, प्रतिषेधापदेशौ r^{4}r^5.

[a] That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative[a] (36); 'of the reed to me' (*nadasya mā*. i. 179. 4) would be lamentation (36)[b]; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'[c] (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विलापः स्यान् hr³r²r⁷bfkm¹ (no *visarga* bfkm¹), विलापस्तु r —अवीरामात्मनः hr³ r⁴m¹bfkr², अवीरामिव माम् r

[a] *Ākhyāna* here corresponds to *pavitrākhyāna* in 36 [b] *Vilāpa* here corresponds to *vilapitam* in 36, the latter expression is also used in Nirukta v 2 with reference to the above passage (i. 179 4) [c] In Nirukta vii 3 this passage is, however, described as plaint (*paridevanā*)

54. Obeisance (37, is expressed) in (the formula of) Śunahśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*· AV. i. 13 1)[a]; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)[b],

शुनःशेपे m¹r, शुनःशेपे b, शुनःशेपे r⁶, शुनःशे f, शुनःशेप kr², (°रो) मत ऋषे r¹r⁴ —तुल्योऽहं स्याम् hm¹rfk, तुल्यो हं स्याम् b —Instead of 54^cd, as given in the text according to hm¹rbfk, a totally different line occurs in r¹ या कल्पयन्ति नोऽरयः परिचामृतमिह ते, the first *pāda* of which is the *pratīka* of a *khila* mentioned below (viii 45)

[a] Cp below, viii 44, Meyer, Rgvidhāna xxiii, xxvii [b] The author here seems to have been unable to quote an example of *saṃkalpa*, and to have contented himself with giving only a definition of its meaning

55 (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitaśa[a]; 'the harlot' (*mahānagnī*· AV. xx. 136 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1–3)[b], again, (expresses) an obstacle (37).

ऐतशस्य m¹hfk, ऐतशस्य br —यः Bhm¹r₁³, सुः r —महानग्न्या° hm¹rfk, महानान्या° b —स्यात् hm¹, स्यात् fkr², ता b, तु r —प्रतिराधो hdf, प्रतिरागो kr², प्रतिरोधो bm¹r (cp above, 37).—भुगित्यपि m¹hr³f, भुगित्यपि kr², भुगित्यमि br⁷, भुगित्युत r —The end of the *varga* is here marked by ११ in hdm¹f, not in bk

[a] See Aitareya Brāhmana vi. 33 1, and Sāyana's comment in Aufrecht's edition; also Haug, vol ii, p 434 [b] Cp AB vi. 33 19, Haug, vol. ii, p 435

12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्वेप hm[1]r, प्रमादस्त्वेह b, प्रमादस्त्वेक fkr[2].—न स स्व hm[1]r[3]f, नमस्व kr[2], नमष्ठ r, omitted in b.—अपह्नवः bhr[3]m[1], अपह्नच f, अपह्नव k, अह्नव r[2], अभिह्नवः r.—संज्वरः hrm[1], सज्वरः fk.—56^{cd} and 57^{ab} are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)[a]—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau*: AV. xx. 133. 1–6)[b].

जामयेऽपह्नवो r[4], जामन्नपह्नवो r, जामन्नुपह्नवो r[3], यामन्नुपह्नवो hd, यामन्नपह्नवो b, यामनुपह्नवो fkr[2], यामंनुपन्हवो m[1].—नैषा hdm[1]bfk, नेति r.—प्रवल्हिका hr[3]kr[2], °वल्हिका fbm[1]dr (*cp.* 35).

[a] Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye 'pahnavo na*), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhiṣṭava*: see note on i. 39. [b] The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsīt*: x. 129. 2)—this (stanza) they pronounce to be narration (36)[a]; 'may they be childless' (*aprajāḥ santu*: i. 25. 5[c]) is a curse (39)[b], while 'blessed' (*bhadram*: i. 89. 8) is a prayer[c] in Gotama[d].

भद्रम् hdm[1]r, रुद्रम् bfkr[2].—गोतमे m[1], गौतमे hbfkr[2]. The author of i. 89. 8 (*bhadraṃ karṇebhiḥ*) is Gotama, that of iv. 11. 7 (*bhadraṃ te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गोतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129–131), not, e.g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129 hbm[1] have all wrongly गौतमे for गोतमे; cp. also critical note on ii. 46.)

[a] The same term is used to describe the same stanza in Nirukta vii. 3. [b] 'Curse' (39) is twice exemplified, once as *śāpa* (49), and once (57) as *abhiśāpa*. [c] This is the second example of *āśis* (35). *Apahnava* in i. 57 (note [a]) would therefore not stand alone as exemplified twice. [d] The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम् $hm^1r^3bfkr^2r^7$, इहार्थजम् r —प्रयोगतम् hm^1rfk, प्रयोगे तच् b.

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise *in this case is a matter of inference*[a].

°तां सूक्तभागिनीम् hm^1bfr, °ता सूक्तभागिनाम् r^1r^4, °ता सूक्तभागिनी kr^2.—संश्रयन्ते hm^1rb, संमूयते fkr^2.—त्वचा° hm^1rb, तचा° r^4, °त्व आनु° f, °त्वा आनु° kr^2 —The end of the *varga* is here marked by १२ in hdbf, and by २२ in k, not at all in m^1.

[a] These various forms of statement in reality imply praise of the deity with which they are connected.

13. The Sun and Prajāpati as the source of all.

61. *Of what is and has been and is to be*[a], and *of what moves* and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution

$hr^3m^1bfkr^2r^7$ read 61^{ab} as in the text, r has भवद्भूतं भविष्यच्च जङ्गमं स्थावरं च यत्।

[a] *Bhavya* is used above (i 40) in the sense of 'present'

62 Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācyam*)[a].

एपा hm^1rbfk, एपां r^1 —यद् Bhr^3m^1, त्यद् r —च वाच्यं hdr^3m^1b, च वाक्य r^6r^7, च वाच f, च वाचं k, चाव्ययं r

[a] That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp Vedāntasāra, § 144, and introductory stanza, ed. Böhtlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

छत्वैव $hr^3m^1bfkr^2r^7$, छत्वैव r.—निवेश्य स्वेपु hm^1r, निवेश्यः स्वेपु b, निवेश्यास्वपु f.

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) *in the worlds that have come into being, the seers adore* with songs as manifested under three names

एतद्भूतेषु hdr, एतद्भक्तेषु m[1], एत भूतेषु b, एद्भूतेषु f, यद्भूतेषु k, एतमेवेषु r[1]r[4].—व्यज्ञितं hm[1]rbfk, व्यज्ञिनं r[4]r[5]r[7].

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm[1]r[3]r[7], एष च bfkr[2], एव च r.—The end of the *varga* is here marked by १३ in bfkm[1]hd.

14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati[a], but in that (celestial) world, Agni Śuci[b].

पवमानोऽग्निर् hm[1]rbfk, पवमानाग्निर् r[1]r[4].—°ग्निर्वनस्पतिः Bhr[3]m[1], °ग्निस्तु पावकः r.—अमुष्मिन्नेव m[1]r[3]r[5]r[7], °न्नेय f, °न्नेव hd, °न्नेय bkr.

[a] Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.
[b] Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4^2, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara[a].

ईळितः r[1]r[2]r[6]bfk, ईडितः hm[1]r.—जातवेदाः r, जातवेदा hdm[1]bfk.

[a] The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

°यं गतः सह hm[1]rbfk, °यं सह संस्तुतः r[1]r[4].—स स्तुतः bm[1]rbfk, तु स्तुतः r[1]r[4].

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities[a].

मध्यतो hr[3]m[1], मध्यमो bfkr.—वायुरेव च hm[1]rfk, वायुरेव वा b.

[a] Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇī, Introduction ii. 8 (with Ṣaḍguruśiṣya's comment).

70. Owing to the majesty[a] of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm^1r, तत fk, तद्ध b —तत्र तत्रेह दृश्यते h$r^3 m^1$ b$r^5 r^7$, तत्र तत्रेह दृति f, तत्र तत्रेह यद्दृति k, तत्र तत्रोपलक्षयेत् r.—The end of the *varga* is here marked by १४ in hdbm^1fk

[a] Cp Nirukta vii 5 *tasām mahabhagyād ekaikasyā api bahūni nāmadheyāni bhavanti.*

15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)[a].

नामानि यद्नेकश: hfr, नामानि पद्मेकश: k, यन्नामानि चेकश: b —॰योनिताम् hm^1br, ॰योगिताम् fkr^2.

[a] Cp my Vedic Mythology, p 16 In Nirukta vii 4 the gods are *itaretarajanmānah*

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टाख्या m^1rbfk, प्रतिष्ठाख्या hd, प्रदिष्टाख्यु r^1.—तद्भक्तास्तत्॰ hm^1fkr, तद्भक्ताश्च b.—केचिदेव वदन्ति ता: hm^1rbfk, नैव केचिद्वदन्ति तु $r^1 r^4$, ता: r^5.

73. The Soul (*ātmā*) is all[a] that is proclaimed to be an attribute (*bhakti*)[b] of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तूक्ता hm^1fr, ॰येत्युक्ता kr^2, ॰यौक्ता: r^4, पृथुक्पुरद्येन्तता b —लोकादि॰ hm^1rfk, लोकारि॰ b, लोकाधि॰ $r^1 r^4$.—यद्यद्भक्ति: प्रकीर्त्यते hm^1rbfk, यदन्यद्भक्ति: प्रकीर्त्यते $r^1 r^4$.

[a] Cp Nirukta vii. 4 *ātmā sarvam devasya.* [b] Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp 111 and 392, last line.

74 They say that it is the energy (of the Soul) which is the weapon and the vehicle[a] of any (god)

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्त्वेवायुधं r$^{(4)}$, तेजस्त्वेवयवाः m^{1}, तेजस्ते वयवाः hd, तेजस्ते वायवाः r^{3}, तेजस्ते वायवा f, तेजसे वायवः (°वस् b) br^{1}r^{6}, तेजसे वायवा kr^{2}.—यस्य यत् Bhr^{3}, तस्य तत् r.

[a] See Nirukta vii. 4: *ātmaivaiṣām ratho bhavati . . . ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

बहुदेवता स्तुतयो kr^{2}, बहुदेवतायाः स्तुतयो rd, बहुदेवता या स्तुतयो hm^{1}bf. The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-स्तुतयश्च hm^{1}r^{3}r^{5}r^{7}f (°स्त° f), द्विवत्संततयश्च kr^{2}, द्वंवत्सस्तुतश्च b, द्वन्द्वशः स्तुतयश्च r.—पतीनामिव hrb, पतीनामिव m^{1}fkr^{2}r^{3}r^{5}.—The end of the *varga* is here marked by १५ in hdbf, not in m^{1}k.

16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhaktīḥ*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः स्तुतौ m^{1}r, °ताया स्तुतौ hdbfk.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

स्तुतान्त् सर्वान् hdm^{1}, स्तु तान् सर्वान् r, स्तु तां सर्वान्न् b, स्तुतत्सर्वान् fk, स्तु या सर्वाम् r^{1}.—तचैंद्रे hdm^{1}fk, तवैंद्रे b, तच्चैन्द्रे r, तश्चैन्द्रे r^{1}r^{4}.

78. That deity to whom the oblation is offered, and to whom the hymn belongs[a], will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरुप्यते hr^{4}m^{1} (cp. Nirukta vii. 18), निरूप्यते rbfk.—यस्मै hrbf, यस्मै kr^{4}.—सूक्तं च hm^{1}bfk, सूक्तं तु r.—सैव तत्र hrbfk, तत्र तत्र r^{1}r^{4}.—प्रधानं hm^{1}r, °न fk, °ना b, °नो r^{1}r^{4}.—स्यान् hrfk, स्या b, सौ r^{1}r^{4}.—या स्तुताः hdm^{1}f, यर स्तुता b, या स्तुया k, याः स्तुताः r.

[a] Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmai havir nirupyate.*

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm^{1}rbfk, इह r^{1}r^4 —एतेषाम् hm^{1}rbf, एवैषाम् kr^3.—समासेनैवमुक्तेषु hm^{1}rb fk, समापद्यन्तु तत्सर्वम् r^{1}r^4.

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names [a].

नाम्ना m^{1}br^{1}r^5, नाम्ना hrfk, नाम्नः r^4 —मंत्रः शक्यो f —The end of the *varga* is here marked by १६ in hdbm^1, not in fk

[a] Cp. above, i 2, 4.

17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also *lauded as deities here, to the best of their ability, in their* various praises:

सत्वान्य° hrfk, सामान्य° b.—देवतावद् r^{1}r^4, देवता च rbfk, देवतां च hd —81^{cd} is the reading of hdrfk; तुष्टु - - - - य तासु ता स्तुतिष्विह b

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūsan, the Ṛbhus, the Aśvins,

येस्त्वमिर् rbf, येस्त्वमिर् k, येरमिर् r^4, यस्त्वमिर् hdm^1.—पूषा चाप्यृभवो hdr, पूषा वाय्वृभुवो f, पूषा वाप्यृभुवो k, एषा वापृच्युवो b, पूषोषा भृगवो r^{1}r^4.

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, *and the divine* Mitra-Varuna, separately, and both together,

देवी च m^{1}br, देवी हि hd, देवी पिं fk.—सह च fkr, त्र्यह च b, च सह m^1, च मह hd.—तावुभौ hbrfk, ता उभौ m^1.

84. *the* All-gods, Savitr, *Tvaṣṭr* (*who is*) *regarded as the* fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः hrfk, मखः b, मुखः r^4.—रथसंयुताः hfk, °सं - उतां b, °संयुतः r, °संयुगः r^4.

85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

सूक्तैर्ऋग्भिश्च hrbfk, सूक्तिष्वृक्षु च r^4.—The end of the *varga* is here marked by १७ in hdbfm^1, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpaṅkti*), and on the other (are) simple invocations by name.

हविष्पङ्क्ति° $hr^3r^4m^1$, हविष्मग्निः fk, हविषाग्निः b, हविष्यग्निः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity [a], and by might.

लक्ष्यते hm^1rbf, लभ्यते k, लक्षितम् r^4.—नामधेयैश्च hm^1rbfk, नामभिश्च r^1r^4.—चलकृत्या hm^1rf, वलकृत्या bk.—वलेन hm^1rf, वलेन k, चलेन b.

[a] The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वैश्च hr^4bfkr^2, सर्वेषु rm^1.—नामधेयैश्च Bhr^3, नामभिश्चैव r.—भजतेऽत्र यैः hrfk, लभते च यैः b, भजते च यः r^5r^7, भजतेऽखिलैः r^4.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

व्यवस्यन्त्यतो hr, व्यवस्यंततो m^1, व्यवस्यत्यतो $bfkr^3r^4$.

90. Let this application of these (three) lights [a] take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

श्रयं hm¹r, इयं bfk.—प्रयोगस्त्वेतेषां hm¹rfk, प्रयोगत्वे तेषां b —ज्योतिषां त्रिषु hm¹r, ज्योतिःषु त्रिषु r²r⁴, ज्योतिष्वतृषु b, ज्यो षु त्रि च fk —वर्ततामm¹, वर्त्तताम्bfkr, नर्तताम्hd.—The end of the *varga* is here marked by १८ in hdm¹bf, not in k.

[a] Cp. i 97 and Nirukta vii. 20.

19. The three Agnis.

91. Because this (terrestrial Agni) is led[a] (*nīyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately

ऽयं नृभिर् br, यन्नृभिर् hm¹, यत्नभिर् fk.—च तम् hm¹rbfk, सञ्चत् r⁴.—चक्रतुः hm¹, वक्रतुः b, चक्रतु fk, च क्रतुः r.

[a] The root *nī* being etymologically connected with the second part of the name (cp. *nīh parah* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)[a], or because he is known (*vidyate*) here by creatures (*jātaiḥ*), therefore these two, while having an identical name (i. e. jātavedas), pervade (*samāpnutaḥ*)[b] both worlds[c] (separately).

हि जातः सन् r⁴, हि जातस्य hm¹b, हि जतस्य f, हि यतस्य kr², च जातस्य r That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from ii 30, cp मध्यमस्य for मध्यमः स in ii. 44, and द्वारस्य for द्वारसु in iii. 6 —यद्यात्र hm¹rbf, यद्यात्रं k, यद्याय r⁴.—॰नामानौ hm¹fk, ॰नामानाव् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमौ, not to उभौ), उभौ omitted in f—समाप्नुतः hrf, समाप्नुतः m¹bk, समप्नुताः r⁴.

[a] This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vainaṃ viduḥ*) Three others (agreeing with Yāska) are given below (ii. 30, 31). [b] *Samaśnutaḥ* (cp. r⁴) would be the usual word in this sense [c] That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)[a]: thus some (names) of Agni are mentioned only incidentally.

विसृजन्नयम् hdm¹r, विसृजनयम् f, विसृज्यन्नयम् b, विसृज्यनयम् kr², सृजन्निरयम् r⁴.—एतेषां hrbfk, एकस्तु r⁴ —कथ्यन्ते hr³, कल्पयन्ते m¹r, कल्पन्ते r⁴, कल्पाते bfk.

[a] Cp ii. 59: *visṛjann apaḥ*, also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśinoḥ*)[a].

अर्चिर्भिः केश्यचं hdm^{1}r^5, अचिभिः केश्यंयं f, च्चचिभिः केयचं r^2, च्चपिनिः केयचं k, अर्चिर्मि केशयं b.—चैव hm^{1}bfk, स्वैव r^{3}r^4, चेप r.—असौ तु r, असौ कु fk, असो तु hdm^1, असे तु b.—तैनैनान् m^{1}r, तेन नान् r^4, तैनैन् hd, तैनैवाम् b, ते तान् fk.

[a] Cp. Nirukta xii. 25–27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinaḥ*[a]: i. 164. 44).

संलच्यन्ते hdr, संलच्यते m^1, संलचते fk, संलकन्ते b.—प्रक्रियासु चयः केशिन इत्यृचि hm^{1}rfk (यत्यृचि fk), प्रक्रिया ---------- b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवींषि च r^4.—The end of the *varga* is here marked by १९ in hdbfm^1, not in k.

[a] Cp. Sarvānukramaṇī on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth[a]: for the whole of this world is pervaded by them.

न चैवैषां bfk, न चैवेषां hdm^1, न चेवैषां r, न स्वैवेषां r^4.—विभूतिस्थानजन्म वा hdr^{3}m^{1}f kr^2, विभूतिस्थान -- वा b, विभूतिः स्थानजन्म वा r. Cp. विभूतिस्थानसंभवम् i. 104, ii. 20.

[a] Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas[a].

वैश्वानरं hm^{1}rbfk, वैश्वानरे r^{1}r^4.—अग्निं hm^{1}rb, अग्नि fk, अग्नौ r^{1}r^4.—वैश्वानरः m^{1}r, वैश्वानर hdbfk.—जातवेदास्तु Bhm^{1}r^{1}r^4, जातवेदाश्च r.—तथैते hm^{1}b, तथेते fk, तथैनौ r^{1}r^{3}r^{2}r^5, तथैव r.—जातवेदसौ Bhdm^{1}r^{1}r^3, जातवेदसि r.

[a] Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣī jātavedasī ucyete.*

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately[a].

चैकजातत्वाद् hdr, चैक्यजातत्वाद् m^1, चैकजन्याच्च r^{1}r^4, चैकजाताच्च b, चैकजाच्च fk — व्याप्तिमत्त्वात्तु तेजसः hm^{1}r, °त्वा तु तेजस b, °त्वा सु तेजसः fk, °त्वाच्च तेजसः r^{1}r^4 — तस्य तस्येह hm^{1}r, यस्य यस्येह r^{1}r^4, तस्य तस्य ह fkr^{2}r^5, तस्य तस्याह b — देवत्वं hm^{1}rfk, देवस्य b — च पृथक्स्तुताः hm^{1}r^{3}fkr^2, ते पृथक्स्तुताः r, स्तुतिषु स्तुताः r^4, स्तुषु स्तुता b.

[a] Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99) Cp. below, i 101

99 When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāj*) When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्त्वाग्नेयम् hm^{1}r^{4}f, यच्चाग्नेयम् r^3, यं त्वाग्नेयम् b, यन्त्वाग्नेयम् r — ब्रूमः r, ब्रूमस् hm^1, ब्रूम b, श्रूय fk — सूक्तभाक् तत्र hm^{1}rbfk, सूक्त भक्त्या तु r^{1}r^4 — स्तुतः hm^{1}br, (°म) स्ततः fk

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāj*) of the hymn.

सूर्यः hm^{1}r^3, सूर्यं rbfk — तत्र hm^{1}rfk, तस्य b. — The second line in r^{1}r^4 appears as सूर्यभक्तस्य सूर्यस्य द्वियो वैश्वानरो दिवि. — The end of the *varga* is here marked by २० in hdm^{1}bf, not in k.

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series[a] of these three worlds, begins with a hymn to Vaiśvānara[b];

दृष्टौ hm^{1}r, दृश्यौ r^{1}r^4, दृष्यौ fkr^2, दृषौ b. — शस्त्रं hm^{1}rf, शस्त्र k, शस्तं b, शास्त्रं r^3. — प्रतिपद्यते hdrbfk, प्रतिपाद्यते m^1.

[a] That is, earth, air, heaven.   [b] That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii 23: *eṣām lokānām . . . rohāt pratyavarohaś cikīrṣitaḥ . . . hotāgnimārute śastre vaiśvānarīyena sūktena pratipadyate*

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again [a] this (terrestrial) Agni in the Stotriya [b].

मध्यमस्थाना hrb, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m¹.—रुद्रं hdr³m¹ (cp. Nirukta vii. 23), इद्रं f, इन्द्रं rbk.—स्तोचिये hm¹rfk, स्तोत्रीये b.

[a] That is, in the third place, on earth. [b] Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgachati madhyasthānā devatāḥ, rudraṃ ca marutaś ca, tato 'gnim ihasthānam: atraiva stotriyaṃ śaṃsati.*

104. Just as this has been said of these (three) as arising from (their different) powers and spheres [a], so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) [b].

यथैतद् hr³r⁴m¹bfkr², तथैतद् r.—तथा च Bhr³m¹, यथा च r.

[a] I take *vibhūti-sthāna-saṃbhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. [b] Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चाग्निमाश्रितम् hm¹b, चाग्निमिश्रितम् rk, वाग्निमिश्रितम् r¹r⁴f, चाग्विमिश्रितम् r⁵.—°पूर्वेण hm¹r³r⁴r⁵, °पूर्वेण f, °पूर्वेण bkr.—निबोधत hm¹r, निवोधता fk, निबोचतः b.—The end of the *varga* is here marked by २१ in hdbfk, not in m¹.

22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Draviṇodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni [a].

जातवेदाः श्रितो hdr, जातवेदा श्रितो bfk (श्रु° f).—वैश्वानरः श्रितः hm¹rb, °र श्रितः fd, °र स्मृतः k.—The second pāda of 106 is identical with the second of 97.

[a] The deities enumerated in *vargas* 22, 23 (106–114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1–3, the only essential difference being that Iḷā (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106–109^{ab}). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109^{cd}–114). The twelve Āprī deities (Idhma–Svāhākṛtayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147–150) and the etymology of these names is discussed in ii. 158, iii. 1–30.

107. Narāśamsa is contained in him, in him[a] is contained Ila, the Litter and the Divine Doors are contained in this[a] Agni.

नराशस: श्रि॰ r, नराशस श्रि॰ hdm¹bf, नराशंसा श्रि॰ k —चैनमेनम् m¹fkr, चैतमेनम् hdr³, चैतमेतम् b, चैवमेतम् r⁴ —॰लिळ: hdm¹, ॰ला: bfkr —चिमेनम् hdm¹r, चिमेतम् b, चिमेव तु fk.—संश्रिता: m¹dfkr, संस्तता b.

[a] The correct form at the beginning of the pāda here and in 111 would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS, and as the only form otherwise occurring in every sloka from 107 to 114

108. Night and Dawn[a], and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvastr is contained in him.

दैव्यौ fr⁵, all the rest (bdm¹bkr) देव्यौ (दिव्या होतारा Naighaṇṭuka v 2) —होतारा-चेतदाश्रयौ hm¹r, होतारावेतदाश्रितौ r⁴, ॰रौ चेतदाश्रयौ b, ॰रा चेतराश्रयौ: k, ॰रा चेतदाश्रयौ: f, ॰रौ च तदाश्रयौ r⁷ —देव्यस् bfkr, देव्य:स् m¹, देव्यात् hr³d.—तिस्र: श्रिताश्चैनं r, तिस्रश्चिताश्चैन b, तिस्रश्चिनाश्चैनं fk, तिस्र: श्रिता ह्येनं hm¹.

[a] *Naktoṣāsā*, also ii 148 (*naktoṣāsau*, iii. 8), while Naighaṇṭuka v. 2 has *uṣāsānaktā*

109. Vanaspati is contained in him, also the Svāhākrtis; and[a] the Steed, and the Bird, and the Frogs are contained in him.

चेनं hm¹r, चैतं b, चैवं fkr² —चैतदाश्रया: hm¹rb, च तदाश्रया: fkr².

[a] The following thirty-seven names, including the eight pairs at the end (109^{cd}–114), correspond to the thirty-six in Naighaṇṭuka v 3, to which Iḷā is added in 112 from v 4

110. And the Pressing-stones are contained in him, and the Dice[a], also Narāśamsa[b], the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

यावाणश् m¹rb, यावणश् hdr³, यावाणाश् f, यावणाश् kr² —चैनमचाय m¹r, चैनमचाय hd, चैतमचाय r⁴, चैवमचाय fkr², चैतमक्षाम्‌ु b —॰धिश्चैनं hr³m¹, ॰धिश्चैतं r⁶r⁷, ॰धिश्चैव fk, ॰वेश्चैव b —भीग्रवो hm¹rfk, भीपवो b —नराशसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p 27)

[a] The sequence of the names in Naighaṇṭuka v 3 is *akṣaḥ, grāvāṇaḥ* [b] Narāśamsa has already occurred above (i 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *narāśaṃsaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena naraḥ praśasyante sa nārāśaṃso mantraḥ*), quoting RV i. 126 i as an example (cp below, iii 154) —The end of the *varga* is here marked by २२ in bm¹dfk.

23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are[a] the Whip, the Bull, and the Mallet, in him the Draught and the Mortar[b].

श्रिता अश्वाजनी hm^{1}rf, श्रिता आश्वाजनी kr^2, श्रिता चाश्वाजनी r^4, श्रिता चाश्वाज b.—चैनम् hr^{3}r^{5}r^7, चैतम् b, चैवम् r^4, चैलम् rkr^2, चैल्लम् f.—एनं hd, एतं br, ऐपैतं fk.

[a] *Śritā* (= *śritāḥ*) is the plural agreeing with *aśvājanī*, *vṛṣabhaḥ*, and *drughaṇaḥ*. [b] *Ulūkhalam* comes before *vṛṣabhaḥ* in Naighaṇṭuka v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Araṇyānī, Śraddhā, Iḷā[a], and Pṛthivī[b].

सर्वा ओषधयश्च ह hm^{1}r^{3}r^{5}r^7, सर्वा ओषधयः सह f, सर्वाश्चौषधयः सह kr^2, सर्वाप्यौषधयः सह b, सार्वश्चौषधयस्तथा r.—राज्यप्वाग्नाय्य° hd, राज्यघाग्नाय्य° r^{3}r^5, राज्यघाम्नय्य° m^1, राज्यश्चाग्नाय्य° r, रात्रिरथाग्निय्य° fkr^2.—°रण्यानी hm^{1}r^{3}fkr^{2}r^5, °रण्यान्वी b, °रण्यानिः r.—श्रद्धेळा hdm^1, श्रद्धेला fkr, श्रद्विरा b, श्रद्धा द्यावा° r^{1}r^4.

[a] Iḷā does not occur in Naighaṇṭuka v. 3, but is taken from v. 5. [b] These feminine deities correspond to the nine (with the addition of Iḷā from v. 5) in Naighaṇṭuka v. 3, the first four being in the same order. They recur below (ii. 73–75), where Iḷā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds[a] forming a pair, and Pestle and Mortar[b] (belong) to him, and the two Oblation-carts as they are called.

भजेते br^{1}r^{4}r^5, भजते hdm^{1}rfk.—एवार्त्नी hm^{1}r^{1}r^{3}r^4, एवोर्वी bfkr.—च रोदसी hm^{1}rf, च रोदसी b, तु गेदृशी k, तु गेदृशा r^2.—°खले चैनं hm^{1}fkr, °खले एव r^{1}r^4, °पलं चैतं b.

[a] *Rodasī* for the *dyāvāpṛthivī* of Naighaṇṭuka v. 3. [b] *Musalolūkhale* for the *ulūkhalamusale* of Naighaṇṭuka v. 3.

114. The two Fostering (goddesses)[a] and the two worshipped with strengthening oblations[a] (are contained) in him, and the Vipāś together with the Śutudrī, and the two Agnis, the divine Śuna and Sīra[b], are contained in him.

°ऊती चैनं hm^{1}br, °ऊतिश्चैनं fkr^2, °ऊतिश्चैव r^{1}r^4.—विपाट् सह hm^{1}rf, विपाट्सह b,

विपाद्दह k—चामी चैतदाश्रयी hm¹r, चामी चैतदाश्रयाः b, चापि चैतदाश्रया f (॰र्था f) kr², चैवायैतदाश्रयौ r¹r⁴.

a Cp Nirukta ix 41, 42. b Explained by the commentators as Indra and Āditya see Roth on Nirukta ix. 41, and the various views stated below, v. 8

115. This World a and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn a, the Anustubh b (metre) and the Trivrt Stoma;

लोकोऽयं hm¹r¹r³r⁴r⁶, लोको वै b, लोके वै rkr² —प्रातः सवनं hm¹rfk, प्रात यवनं b.—चर्तू hm¹r, चर्तु f, चर्त्तु k, वर्त्तु b.—तुष्टवयो त्रिवृत् hm¹rf, नुष्टव् श्रो त्रिवृत् k, नष्टुवाय तृवृत् b, नुष्टुप् च यस्त्रिवृत् r¹r⁴ —The end of the *varga* is here marked by २३ in hm¹bfk.

a This and the following four and a half ślokas (115–120ab) are based chiefly on Nirukta vii 8 *The objects there enumerated as belonging to the sphere of Agni (agnibhaktini)* are *ayam lokah prātahsavanam vasanto gāyatrī trivrtstomo rathamtaram sāma ye ca devaganāh samāmnātāh prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śarad* and *anustubh*, which, besides the *ekavimśastomah* and the *vairājam sāma*, are there described as abiding on earth (*prthivyāyatanāni*) b *Anustubh* is curiously inserted between *stomah* and *trivrt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, trtiyam savanam, lokah*)

24. Other deities associated with Agni.

116. the Gāyatrī, the Ekavimśa (Stoma) a, the Rathamtara chant and the Vairāja chant a, the Sādhyas and the Āptyas with the Vasus b (belong to the sphere of Agni).

यस साम hm¹r, यस साध्यं b, यस साध्यं fkr².—आप्त्याय hm¹r³r⁴r⁵b, आप्त्यास fk, आप्त्यय r.

a See 115, note a. b These three groups take the place of the general statement of the Nirukta vii 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighantuka v. 5, 6.

117. With Indra and the Maruts a, with Soma and Varuṇa, with Parjanya and the Seasons, and with Visnu b he shares praise.

वरुणेन hdrfk, वरुणस्य b.

a The Maruts are not mentioned in Nirukta vii 8, but only Indra, Soma, Varuna, Parjanya, Rtavah as deities sharing praise with Agni (*asya samstavikā devāh*) b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Visnu (*āgnāvaisnavam havir, na tu rk samstaviki daśatayīsu vidyate*) See Roth, Erlauterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan[a] and with Varuṇa. One who knows the essential meaning (of the formulas) should connect[b] the deity (and) the oblation by means of the formulas.

पुष्णा च hr, पूषा च m^1, पुंसा च r^{6}r^7, पुंसी च fb, पुंशश्च kr^2.—संयोजयेद् r^{1}r^4, संस्तूयते hdm^{1}rbfk.—हविः hm^{1}rb, विः f, विद्: k, विदुः r^2.

[a] This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note [b]), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnāpauṣṇaṃ havir, na tu saṃstavaḥ*). Yāska, however, quotes the verse RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual. [b] Though the MSS. of both A and B read *saṃstūyate*, and only r^{1}r^4 *saṃyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṃstūyete* to have been an early gloss meant to explain *saṃyojayet*, and to have been substituted for the word in later MSS. in the form of *saṃstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṃstūyete*).' I construe *saṃyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *saṃyag vijānan mantreṣu taṃ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)[a]. The bringing of the gods, as well as the taking of the oblations (to them)[b],

असंस्तुतस्यापि hdm^{1}bf, असंस्तुतस्य वि k, असंन्ततस्यापि r, असंस्कृतस्यापि r^{1}r^4.—सतो hrb, ततो kr^4(r^2?).—हविरेकं br, हविरेवं hm^{1}r^3, हविरेषा fkr^2.—निरूप्यते h, निरूप्यते m^{1}dbrfk.—वहनं हविषां h (वहनं च हविषां Nirukta vii. 8), वहनं हविषा m^1, हविषां वहनं bfkr, हविषो वहनं r^{1}r^4.

[a] This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṃstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mṛgyam udāharaṇaṃ yena saṃstavaḥ*. [b] This line 119^{cd} (*devatāvāhanam*) in all the MSS. comes before 118^{cd} (*devatām artha*°). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*°). That it originally came before 120^{ab} (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vahanaṃ ca haviṣām āvāhanaṃ ca devatānāṃ yac ca kiṃ cid dārṣṭiviṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)[a]. Thus the whole of this great group contained in the Agni of earth has been stated

दृष्टे च hm^{1}rfk दृष्टे तु r^{1}r^4, दृष्टेषु r^{5}r^7, दृष्टेषु b The line being clearly a paraphrase of the phrase used in the Nirukta vii 8 (*yac ca kiṃ cid darśṭiviṣayikam agnikarma*), the original reading was probably *dṛṣṭeś ca* or *dṛṣṭes tu* (*viṣaye*) —पृथिव्यरन्याश्रयो hrf, °रन्याश्रयो k, °रन्यामयो b —The end of the *varga* is here marked by २४ in hdm^{1}bfk.

[a] That is, one of Agni's activities is to make objects visible Cp Roth, Erlauterungen, p 104 'und alles was sich auf das Sehen bezieht fallt unter seine Thatigkeit'

25. The group of deities of the middle sphere belonging to Indra.

121. *Now the group of the middle sphere belonging to Indra* follows here, (including) the celestial cars and the group of the Apsarases

यथेन्द्रो m^{1}d, यथेन्द्रो hr, याः श्चेद्रो f, याथेन्द्रो k, यस्त्वेन्द्रो br^{1}r^4 —गणः सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो यः म् k —गणश्चाप्सरसा hdm^{1}r^{3}r^{5}r^7, गन्धर्वाप्सरसा bfk, गन्धर्वाप्सरसस् r^{1}r^4 —The evidence of the MSS points to °प्सरसा as the original reading The alteration of गणश्चा° to गन्धर्वा° would easily suggest itself, and then the gen pl would naturally be changed (as in r^{1}r^4) to the nom for the sake of the construction

122. In Indra[a] are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuna, Ka, Mrtyu, and the god Brahmanaspati;

[a] The deities of the middle sphere enumerated in this and the following seven ślokas (122 129) are identical with those contained in Naighaṇṭuka v 4 5 The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣā)

123 Manyu, Viśvakarman, Mitra, Kṣetrapati[a], Yama, Tārkṣya, as well as Vāstoṣpati, and also Sarasvat are here;

मन्युश्च hr (मन्युः Naighaṇṭuka v 4), मनुश्च m^{1}bfkr^{2}r^5 —अत्र ह hm^{1}rbfk, तत्र तु r^{1}r^4.

[a] *Kṣetrasya patih* in Naighaṇṭuka v 4

124. Apām napāt and Dadhikrā, then Suparna, Pururavas, Rta, Asunīti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिक्राश्च hm^{1}r, दधिकाश्च r^3, धधक्राश्च b, दधिक्रा च r^{1}r^{4}r^5, दधिक्र fk —वेनश्च hm^{1}rf, वेमश्चस् k, वेनश्च r^4, वेन b —तस्यैतस्याश्रये r^{1}r^4, तस्य तस्याश्रये b, तथेन्दुश्च स्त्रियो hdm^{1}rfk, तथदुश्च स्त्रियो r^{5}r^7. Though the weight of the MS evidence seems to favour

तथेन्दुश्च स्त्रियो, I have preferred तस्यैतस्याश्चये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) °याश्चये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्थाना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेंदुश्च.—With regard to the expression तस्यैतस्याश्चयेऽदितिः cp. ii. 10 तस्याश्चये सरस्वती.

125. and Tvaṣṭṛ and Savitṛ, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm[1]br, वाचो r[1]r[4], omitted in fk.—चैव अथर्वाणश्च hm[1]r, चैवाथर्वाणश्च fb, चैव वाथर्वाणश्च kr[2].

126. and so also the Falcon, and Agni, as well as she who is called Iḷā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्येनश्चैवेवम् r[1]r[4], सनश्चैविम् b, भृगवश्चैवम् hm[1]rfk, each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्येन would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122–129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अग्निश्च hm[1]rbfk, आपश्च r[2] (r[1]?)r[4].—तथेळा चैव या स्मृता hdm[1], तथेलाश्चैव या स्मृताः b, तथेला चैव याः स्मृताः r, तथेलाश्चैव या स्मृताः fk (the ल in f looks like त्त, k has ल्ल).—विधातेन्दुर् hm[1]r, विधातेंदुर् b, विधातिंदुर् f, विधार्चिदुर् k.—The end of the *varga* is here marked by २५ in hm[1]bfk; but in d the २५ follows the number of the preceding śloka, २५ (=१२५).

26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Aṅgirases, and the Fathers together with the Ṛbhus.

च वै hm[1]rb, चैव kr[2]r[7].—देवो रुद्राणां r[1]r[4], देवो रुगणां b, देव भूनूणां k, देव ऋभूणां hdm[1]fr. If ऋभूनां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः । रुद्राः । ऋभवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चर्तुभिः hm[1]r, चतुर्भिः d, च त्रभिः b, चैवभिः fk. The Ṛbhus, not the Ṛtus, occur in Naighaṇṭuka v. 5. चर्भुभिः was doubtless changed to चर्तुभिः on account of the reading ऋभूणां in the preceding line. The words मरुतश्चर्भुभिः सह occur at the end of a line in Ṛgvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhṛgus, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinīvālī, Pathyā, Svasti, Uṣas, Kuhū;

सरमाप्त्याय hm[1]rfk, सरमाप्त्यय r[5], सरमात्याय b —यम्युर्वशी hm[1]r, यम्युर्चसा (probably meant for °सी) f, यम्युर्चसि k, यस्फर्ईसि b.

129. Earth, Anumati, Dhenu, Sītā [a], Lākṣā [b], likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrāṇī.

सीता लाचा hdm[1]fr[2]r[3], सीता लचा b, सीता लाच्या k, सीतेलाख्या r, श्रीलांचे(ला) r[1]r[4] (cp ii. 84) —तथैव hm[1]r[2]r[3]fb, तथै च k, दितिश r[1]r[4] —चैव इन्द्राण्याश्चैप hm[1]r, चैवेंद्रायण्याश्चैप f, चैवेंद्राण्याश्चैप kr[2], चैवेंद्राण्याश्चैवेप b.

[a] Sītā and Lākṣā are the only names in the above passage (122–129) not found in Naighaṇṭuka v. 4, 5 [b] See below, ii. 84 (also Ārṣānukramaṇī x. 102), and viii. 51.

130. The metre Triṣṭubh [a] and Paṅkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतेष्विवाश्रयो hdm[1]r, एतेष्विवाश्रये fkr[2]r[7], पतश्चैवाश्रये b.

[a] The statements of this and the following śloka are based on Nirukta vii. 10: *athaitānīndrabhaktīni antarikṣaloko mādhyaṃdinaṃ savanaṃ grīṣmas triṣṭup .. bṛhat sāma*, and vii 11: *hemantaḥ paṅktiḥ .. śākvaraṃ sāmety antarikṣāyatanāni.*

131. and the two seasons, Summer and Winter, and the chant which is called Bṛhat, and the chant which, Śākvara by name, is sung in the Śakvarī verses [a].

ऋतू च hrfk, ऋत व b —बृहत् bfkr, बृहत् hd —यन्नीतं hrfk, गुन्नीतं b —शाक्वरम् hr fk, शक्कर b —The only MSS accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f Whether any of the MSS used by Rājendralala Mitra follow this practice, I have no means of ascertaining See Roth, Nirukta, Erläuterungen, p 15, last paragraph.—The end of the *varga* is here marked by २६ in bdfkm[1]. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error is due to ©१ being repeated after śloka ©२.

[a] Cp. Durga on Nirukta vii 10, 11, Bibliotheca Indica ed., vol iii, p 364

1. Deities of Indra's sphere.

1. Śākaṭāyana, moreover, says that to him (Indra) belong (*asya āśrayau*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)[a].

द्वौ $hr^3m^1bfr^2r^6$, तौ r.—आश्रयौ hm^1r, आश्रये b, आचयत् (साकसूनयः) f. The line r^{ab} omitted in k.—यस्य hm^1rb, यस्य fkr^2.—संख्यया hm^1r, संख्यया fk, मख्यया b, संख्यायां r^1r^4.

[a] The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṃstutaḥ*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmaṇaspati[a];

चैव hm^1r, चैव b. In place of संस्तुतश्चैव पूष्णा f has वृचैष्मा, and k वृचैष्या (sic).

[a] All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athāsya saṃstavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatir brahmaṇaspatiḥ parvataḥ kutso viṣṇur vāyuḥ.*

3. with Bṛhataspati[a] as well as (with him) who is Parvata[b] by name. They say that in some praises certain (gods) are praised as incidental[c].

वृहतसतिना चैव $hdm^1r^3br^5$, वृहस्पतिना च तथा r, स्हस्पतिना चैव f, स वृहस्पतिना चैव kr^2. As MSS. of both families have the reading वृहतसतिना (following Yāska's etymology वृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr^2).—नाम्ना यश्चापि पर्वतः hdm^1r^3B, वृहतश्चैष वै पतिः r(=r^1r^4?).—कासुचित्केचिदित्याहुर् hm^1r, कासुचित्केचिचदित्याहु f, कासुचित्केषुचिदित्याहु k, काचित्केचिविदित्या b.—निपाता hm^1bfk, निपाताः r, निपातः r^1r^4.—स्तुताः hm^1rfk, स्तुता b, स्तुतः r^1r^4.

[a] Bṛhataspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note). [b] Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*). [c] *Nipātāḥ* is here used like *nipātinaḥ*; cp. Nirukta x. 13: *kāś cid* (*devatā*) *nipātabhājaḥ*.

4. And the god Mitra is frequently praised[a] in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu[b];

मित्रय A, मित्रसु B —श्रूयते hdm¹r³r⁵r⁷, शृयते b, यते fk, सूयते r —सहासह्रत् all MSS (cp R, note 3) सहा: सह्रत् r —पुन: पूपा च वायुना m¹rfk, पु: पूपा च वायुना hd, पुन: सखा च वायुना b

ᵃ That is in Indra's (middle) sphere cf Roth, Erlauterungen p 105 The statement about these five couples being praised together, follows Nirukta vii 10 *athapi mitro varunena samstuyate pūsna rudrena ca somo'gnina ca pusā vātena ca parjanyah* ᵇ In associating Vāyu (not Agni) with Pusan the BD here agrees with the shorter recension of the Nirukta (*vayunā ca pūsa* Roth, p 201), while the longer recension (as quoted in note ᵃ) associates Agni with Pusan see Roth, Erlauterungen p 105, note 3

5. and Parjanya with Vata Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg veda) as a whole, distinguished (as the deity)

वातेनैव च hm¹r³, वातेनैव तु r, वातेन चैव fkr²r⁵, वातेयतैव b —न्यच वै क्वचित् hm¹r³r⁵r⁷, वै क्वचित्क्वचित् br, वै क्वचित् fk —सूक्तेष्वेयु तु hm¹rfk, सूक्तेष्वेव तु r¹r⁴, सूक्तेष्वेतेपु r⁷, सूक्तेष्वे तु b

6. Now the taking up ᵃ of moisture is his function, and the destruction of Vrtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed ᵇ.

रसादान hdm¹rbfk, रसदानं r¹r⁴ —कर्मास्य hm¹rfk, कर्म्मा स्याद् b —स्तुतै: hdm¹r, स्तुते b, स्तुत: fk — प्रभुत्व hrbfk, प्रभूत m¹.—The end of the *varga* is here marked by ९ in bfkm²d

ᵃ *One would at first sight be inclined to favour the reading of* r¹r⁴ *rasadānam* cp Nirukta vii 10 *rasanupradanam*, 'the giving back of moisture,' while *rasādanam* is there stated to be the function of the Sun (see below, 19) But the reading of the text, *rasādanam*, occurring in MSS of both families, is supported by BD i 68, where it is said of the middle Agni (Jatavedas) *rasan .. ādaya .. varsati*, and in iv 38 the function of (the middle) Agni *is described as haranam . vāro visargam punar eva ca* ᵇ This sloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vrtra, and the accomplishment of every mighty deed. *athāsya karma rasanupradanam vrtravadho yā ca ka ca balakrtir indrakarmaiva tat*

2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परस्तु dr, यः परस्त fk, य परस्तु h, यप्परस्तु b, यश्च यस्तु r[1].—गणः hdr, गता bfk.—द्युस्थानस् hrfk, द्युत्यानस् b.

8. The two chief gods [a] of that (group) connected with Sūrya are the Aśvins [b]; while Vṛṣākapāyī, Sūryā, and Uṣas [c] are the wives of Sūrya [d].

देवावश्विनौ hrbfk, देवौ त्वश्विनौ r[1]r[4].—वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2).—सूर्योषाः hrfk, सूर्योषा b.—पत्नयः hrb, यत्नयः f, यत्नतः kr[2], पत्नथः r[1].

[a] Cp. Nirukta xii. 1: *tāsām (dyusthānānāṃ devatānām) aśvinau prathamāgāminau bhavataḥ.* [b] In this and the following four ślokas (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyī. [c] Cp. below, iii. 10. [d] Cp. Nirukta xii. 7: *sūryā sūryasya patnī.*

9. From that (heavenly world) they return hitherward [a], reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise [b], Sūryā when midday reigns [c],

अमुतोऽर्वाङ् hrf (र्वङ् f) k, अमुतोऽर्वाग् r[6]r[7], अमुतो वाङ् m[1], अमुतो वान् b.—प्रतिलोमास् bfkrd, प्रतिलामाःस् h.—तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, फलोदये r[1]r[4].—पुरोदयात् hfr, पुरोदया k, पुरोदपात् b, पुरोदये r[1]r[4] (cp. below, vii. 121).—सूर्यां r, सूर्या hdm[1]fk, सूर्यौ b.

[a] The words *amuto 'rvāñ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāñcaḥ paryāvartante* with reference to the rays of the sun. [b] Cp. iii. 10: *prāg udayāt*, and vii. 121. [c] The expression *madhyaṃdine sthite* also occurs in Ṛgvidhāna i. 9. 2.

10. but Vṛṣākapāyī at the setting [a] of the sun. In his sphere (*āśraye*) also are Saraṇyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायिं r.—सूर्यस्य तामेवाङ्गस् r[1]r[4], सूर्यस्य स्तानेवाङ्ग bfr[2], सूर्यस्य स्तानेवाह k, सूर्यास्तकाले आङ्ग hdm[1], सूर्यास्तकाल आङ्गः r.—तु निम्रुचि r[1], सु निम्रुचि r[2], स्तुति तिम्रुचि b, स्तुतिष्वृचि hdm[2]rfk.—तस्याश्रये m[1]br (cp. above, i. 124), तस्याश्रमे hr[3], तस्याश्रेये f, तस्याश्रयो k.—सरण्यूश्च hm[1]r, सरण्युश्च f, शरण्यश्च b, तसायुश्च k, तसापुश्च r[2].—वृषाकपिः hm[1]rb, वृहस्पतिः fkr[2].

[a] *Tu nimruci*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r[1]) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv ṛci.*

11. Yama, Vaiśvānara[a], Visnu, Varuna, Aja ekapād, and Earth (*pṛthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayaḥ*);

वैश्वानरः all MSS, विश्वानरः Naighanṭuka v 6 as well as 5 (both celestial and atmospheric), the latter form occurs above, i 127 —समुद्रश्च bfk (Naighanṭuka v 6 समुद्रः), समुद्राश्च hdm[1]r —The end of the *varga* is here marked by २ in dbfk, but by ३ in hm[1]

[a] For a similar discrepancy, cp above, i 110 (Narāsamsa and Nārasamsa)

3. Deities of Sūrya's sphere (continued)

12. the Ādityas, the Hairy Ones[a] (*keśinah*), and the Sadhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)[b], the Steeds (*vājinaḥ*), the Wives of the Gods

सविता hm[1]r, सद्वेच b, सदेव fk —वसुभिर् hm[1]r, तसुभिर् b, वसुपुपिर् fk —दध्यङ्° dr, दध्यङ° hm[1]fk, दध्यज° b

[a] In Naighanṭuka v 6 both *keśī* and *keśinah* occur Both may be meant by the prior member of the compound used in the text, *keśi-sādhyah* [b] *Viśve* is occasionally used in the Bṛhaddevatā for *viśve devāh* see Index of Words, *sub voce*

13 That[a] (heavenly) world, the third (Soma) pressing[b], the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असौ तृतीयं सवनं लोकः r, असौ तृतीय सवन लोकाः hm[1], असौ तृतीयसवनं लोकाः r[1]r[4], असौ तृतीयः सवनलोकः b, असौ तृतीयः सवेन लोम fkr[2] (सवेन f) —साम च m[1]r, सामा च hbfk.—शिशिरोऽथ hrfk, शिशिरो य b

[a] This and the next śloka are based on the following statements of Nirukta vii 11 (lines 1 and 6) —*athaitāny adityabhaktīni asau lokas tṛtīyasavanam varsa jagati saptadaśastomo vairūpam sama* and *śiśiro 'tichandas trayastrimśastomo raivatam sāmeti dyubhaktīni* [b] The order of the words in the text, *asau tṛtiyam savanam lokah*, in which all the MSS agree, is a curious transposition, on metrical grounds, of the words of the Nirukta A similar transposition is sometimes found in the case of pratīkas (cp i 57, iv 122, v 169)

14 and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres

य स्तोमः bfk, यः स्तोमः r, यत्स्तोम r[1]r[4], यः सोमः m[1], यः सोम hd —क्लृप्त्या hm[1]fk, क्लिप्त्या b, क्लृप्या d क्लृप्ता r —°छन्दसश्च hdm[1]r, °छन्दयश्च b, °छन्दसाश्च r[1]r[3]r[4]r[2], (तथा) छद् - - चश्च (याः) f, (तथा) छद् - - पंश्च (ये) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvam*) is related to Puruṣa [a]. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाङ्गर् hm^1r, वाङ्गर् k, वाङ्गर् fb.—सर्वमेव तु hm^1r, सर्वमेव ह fkr^2, सात्वमेव तु b.—संस्तविकास्त्रयः hm^1r, सस्तविकास्तु ये f, सस्तविकास्तये k, सात्मविकास्तयः b.

[a] Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*) [a]. Now some offer to him an oblation addressed to Sūrya and [b] Vaiśvānara.

यश्च संवत्सरं r^1r^4, पंच संवत्सरं fkr^2, पंचमं वत्सरं hdm^1br.—केचित्तु hm^1rfk, केचेन्द्रे b.—निर्वपन्त्य° hm^1bfk, निर्वपत्य° r, निर्वपते r^1r^4.—सौर्यवैश्वानरं hm^1bfk (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं r.—हविः hdrfk, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m^1, not at all in k.

[a] This line follows Nirukta vii. 11, line 3: *candramasā vāyunā saṃvatsareṇeti saṃstavaḥ.* [b] Cp. Ṣaḍguruśiṣya on x. 88: *sauryavaiśvānarīyam: sūryadevatyaṃ vaiśvānaraguṇāgnidevatyaṃ ca.*

4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara [a] appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm^1rfk, न सूक्तम् br^1r^4.—इव hrfk, इह r^1r^4.

[a] RV. x. 88; see Sarvānukramaṇī and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head' [a] (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm^1r, प्रपादेन $bfkr^2$, प्रयोगेण r^1r^4.—दृष्टा मूर्धन्वता m^1rb, दृष्टा मू-ध्वता hd, दिष्टा मूर्द्धता f, दृष्ट्वा मूर्द्धता k.—सूर्यवैश्वानराग्नीनाम् kr, सुर्यवैश्वानरीराग्नीनाम् b, सौर्यवैश्वानराग्नीनाम् $hr^1r^4m^1fr^2r^7$.

[a] *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding [a] (*haraṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्यैतत् r(r^1r^4?). हरणं रश्मिभिश्चास्य $hr^3m^1fr^6r^7$ (°णा, °श्चि° f), हिरण्यश्चिभिश्चास्य k I have adopted the reading of r, against the weight of the MS evidence, because on the one hand *rasa* or a similar word is necessary (cp i 68, ii. 6, iv 38), and, on the other, *raśmibhih*, as coming at the end of the line, is superfluous here Its occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *raśmibhih* —कर्मास्य च $hr^3bfkr^6r^7$, कर्मणास्य च r —येन नातिविजानन्ति $hdr^3m^1r^2r^5r^7$, येन नातिविजानाति bfk, यानीमानि च पश्यन्ति r —सर्वभूतानि br, सूर्यभूतानि $hr^3m^1fkr^2r^5r^7$. सूर्य°, the reading of most of the MSS, would be an easy corruption of सर्व°, partly owing to the ū of °भूतानि, and partly because सूर्य° would be in the mind of the copyist The expression सर्वभूतानि recurs in ii 31 But सूर्य भूतानि might have been the original reading —चक्षुषा $hdr^3m^1bfkr^2r^5r^7$, तेजसा r

[a] This word is probably meant to express the double phrase of the Nirukta (vii 11) *athāsya karma rasādānam raśmibhiś ca rasādhāranam,* 'the taking up and holding of moisture with his rays.'

20. Now *distinguishing correctly in the formulas this distribution* of these (three deities) which arises[a] from (their different) powers and spheres,

विजानन् r^1r^4. विजानं b. विज्ञान hm^1k, विज्ञानं f, विज्ञाय r.

[a] *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in i 104, but *vibhūti-sthāna-janma* in i 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to them), a man attains to the sphere of, to identity of world (and) intimate union with, these same (gods)

अध्यापयन्नधीयानो hm^1rfk, °यन्वीयान b —मन्त्रं चैवानुकीर्तयन् m^1r, मन्तु चैवानुकीर्त्तयं b, सतु चैवानुकीर्तयन् r^1r^4, मंत्र चैवानुकीर्त्तयेत् fk (°येत् corr. to °यत् f), मन्त्रे चैवानुकीर्तयेत् hd —स्थानं hm^1r, स्थान bfk.—सालोक्यं r, सालोक्य hdkf (मा° f), सार्कलोक्य b —एव गच्छति Bhr^3m^1, अधिगच्छति r —The end of the *varga* is here marked by 8 in $hdbfm^1$, not in k

5. Five names of Agni. Derivation of Agni, Dravinodas, Tanūnapāt.

22 Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya

सूक्तानि hdm^1rbfk, सूक्तेषु r^1r^4.—पञ्चिग्रतिस् hdbr, °ग्रतिः f, °ग्रति m^1k.

23. The separate explanation, based on the function[a] (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

[a] With *pṛthañ-nirvacanaṃ karmajam* cp. *vibhāgaṃ vibhūti-sthāna-saṃbhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ṇī*)[a] at the sacrifice, or (because) he unites (his) body (*aṅgaṃ saṃ-nī*)[b], he is praised by sages under the name of 'Ag-ni.'

अर्ध्वरे hm[1]r, अयरे bfk.—संनयते m[1]fk, सन्नयते hrb, सन्तिष्ठते r[1]r[4].—वांगं hdm[1], वागं fk, चांगं b, चाये r[1]r[4].

[a] These three etymologies are practically identical with those of Nirukta vii. 14: *agraṇīr bhavati, agraṃ yajñeṣu praṇīyate, aṅgaṃ nayati saṃnamamānaḥ*; cp. above, i. 91.
[b] *Saṃ-nayate* is doubtless meant to correspond to Yāska's *nayati saṃ-namamānaḥ*.

25. Kutsa[a] observing the action by which he bestowed[b] *draviṇa*[c]—wealth or[d] strength—proclaimed him as Draviṇo-das (1).

वापि hm[1]rfk, वा b, चैव r[1]r[4].—प्रायच्छ्देन r, प्रायाच्छ्देन f, प्रायच्छ्देन hdm[1], प्रायाद्च्छ्देन k, प्रयच्छ्देन br[1]r[4]: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

[a] In RV. i. 96. 8.   [b] The *ā* in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*.   [c] Cp. Nirukta viii. 1: *dhanaṃ draviṇam ucyate . . . balaṃ vā draviṇam*.   [d] Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (⏑ – – ⏓), the two syllables at the beginning (*drāvi-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one[a].

तननात्तनुः fr, ततनात्तनुः m[1], तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनुः r[1]r[4].—जज्ञे hm[1]r, यज्ञे bfk.—स्थानेऽयं hm[1]r, स्थानोऽयं f, स्थानोऽयं kr[2], यव b, यश्चैव r[1]r[4].—The end of the *varga* is here marked by ५ in hdm[1]bfk.

[a] Cp. below, iii. 64.

6. *Narāśaṃsa, Pavamāna, Jātavedas.*

27. The poets call an immediate[a] descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson[b] of that (celestial) one; hence he is Tanūnapāt.

अनन्तरां hbr[6]r[7]fk, अनन्तरं dr.—छपथ्यवः hrb, छपाथ्यवः m[1], धूपथ्यचः fk —अमुष्य hm[1]r, अमुच्य b, अमुष्य r[2], अनुष्य fk

[a] This expression is borrowed from Nirukta VIII 5 *napād iti anantarāyāh prajāyā nāmadheyam* 'Next after a son' is evidently the meaning here of *anantara* [b] Yāska also explains Tanūnapāt as a '*grandson*,' *but in a different sense (cow, milk, sacrificial* butter), as the word, according to him, designates the *ajya* He also quotes Śākapūni's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni)

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)[a] combined at the sacrifice, therefore poets praise this (Agni) as Narāśamsa (3) in Āprī hymns

पृथक्तेन hdm[1]f, पृथक्तेन kr, पृथक्तेन b —समासेषु hr[3]fm[1]kr[2]r[5]r[7], समसेषु b, समत्वेन r —यच्छस्यते m[1]bfk, यच्छस्से hd, यच्छस्यते r, यद्वास्यते r[1]r[2](r[4]?) —कारवः hdm[1]rbfk, सूरयः r[1]r[4]

[a] This is evidently based on Śākapūni's explanation of Narāśamsa as Agni (Nirukta VIII 6) *narash praśasyo bhavati* Katthakya's explanation of Narāśamsa as sacrifice (*yajña*) is given below, III. 2

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)[a] Pavamāna (4)

पुनाति hr. पुति b. जानाति fkr[2].—य च hm[1]r. य च fkr[2]. पवः b —वैखानसर्षिभिस्तेन hm[1]r, वैखोनसरियिभिस्तेन b, वैखानस ऋषिस्तेन r[2], वैपानस ऋषिस्तेन k, वीपानसहृषिस्तेन f. This sloka is omitted here, but added after 31, in a somewhat altered form, by r[1]r[4].

[a] Cp above, I 66.

30 Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jatavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाय कथ्यते hm[1]rfk, जातं वेदाय विद्यते b, जातैर्यद्वाय विद्यते r[1]r[4] (cp I 92) —यद्येप hm[1]kr, यधेप b, यद्वेप r[1]r[4] —जातविदो hm[1]r, जातवेदो bfk, जातं वेदो r[1]r[4]r[7] —वित्त hr[3]m[1]br[2]r[6], वित्त f, वित k, वित्ता r —धिवित्ति वा hm[1]rb, धिविति वा fk, य वेत्ति वा r[1]r[4].

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)[a], is praised as Jātavedas[b].

जातः hm¹r, जातं k, जातां bfr¹r⁴.—मध्यमगिन्द्रो hr³m¹bfkr², मध्यमाग्निद्रो r.—
After this (31) śloka, r¹r⁴ add 29 in the following modified form:

पुनाति यदिदं विश्वं ह्यपोऽग्निः पार्थिवोऽप्सु सन् ।
वैखानसाग्नितत्स्मात्पवमान इति स्मृतः ॥

The end of the *varga* is here marked by ६ in hbfk, not in m¹.

[a] Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. [b] Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavidya, jātavitta, jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṃ viduḥ*, is followed by the second in i. 92 (*jātair vidyate*).

7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu [a] (1).

यत्तु त्रीन् hfr, यत्तू त्रीन् m¹, य तु त्रीन् k, यन्तु त्रीन् br²r⁶, यत्तन्वा r¹, यत्तन्वा r⁴.—
चंन्तः hm¹r, चन्त b, चंतं f, चन्ति r³kr²r⁶r⁷.

[a] Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122–129.

33. But because with concrete moisture he alone covers (*vṛṇoti*) [a] these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीर्णीमान्यावृणोत्येको hm¹rbfk, चीर्निमानावृणोज्ञोकान् r¹r⁴.—तयैनं bfkr, तैनैनं hm¹.—गतया hrbfk, माङ्गः m¹.—छपणवः hm¹rb, पणवः f, पराय च k, तु कारवः r¹r⁴.

[a] This follows the etymology of Nirukta x. 3: *varuṇo vṛṇotīti sataḥ*.

34. Because he roared (*arodīt*) [a] in the air, giving rain with lightning [b] to men, therefore he is highly praised by four seers [c] as Rudra (3).

अरोदीद् hm¹rfk, रोरूयन् r¹r⁴.—विद्युद्वृष्टिं ददन्नृणाम् hm¹r, विद्युद्वृष्टिमदान्नृणाम्

fk, विद्युद्वृष्टिरदाद्भ्रणाम् r¹r⁴.— इत्यभिसंस्तुतः hm¹rk, (रु)द्रत्युभिसंस्तुतः f, इत्यभिधीयते r¹r⁴ —This śloka (34) is omitted in b.

[a] This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodīt tad rudrasya rudratvam iti hāridravikam.* Yāska remarks that the name may also be derived from the root *ru* [b] Cp *vātavṛṣṭi*, 'rain with wind.' [c] That is, by Kanva (i. 43), Kutsa (i 114), Gṛtsamada (ii 33), and Vasiṣṭha (vii 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

ईष्टे hd, इष्टे m¹r, इति fb, इत्ति k.—सर्वस्य hm¹r, सत्वस्य fk, सर्वस्य b.—स स्मृतः hm¹ rbf, संस्मृतः k —Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk It is omitted in r¹r⁴.

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dṛṇāti*) refreshment (*irām*) [a] in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृणाति hm¹rb (=Nirukta x 8), इरा ददाति r¹r⁴ (इरां ददाति is the second derivation in Nirukta x. 8), इलां दृणाति f, इवां द्दणाति k.—ब्रुवन् hrb, ध्रुवम् fk — रवेण hm¹rb, रौरवेण fk —The last pāda in m¹ is तेनेन्द्र इति स स्मृतः repeated by mistake from the last śloka —The end of the *varga* is here marked by ९ in hm¹bf, not in k

[a] This is identical with the first of several etymologies given in Nirukta x 8

8. Parjanya, Bṛhaspati, Brahmanaspati, Kṣetrasya pati, Ṛta.

37. Because he alone endows (*prārjayati*) [a] this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri [b] and the son of Urvaśī [c] (Vasiṣṭha) speak of him as Parjanya (5)

यदिमां hm¹, यदिमा fk, यदिमा b —मार्जयत्येको hm¹, मार्जयत्येष fk, पार्जयत्येष b—चर्षी hdr, चार्षी r¹r⁴, च ऋषी f, चऋषी b, चर्षिस् m¹.

[a] The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x 10 *parjanyas tṛper ādyantaviparītasya tarpayitā janyah, paro jetā vā janayitā vā, prārjayitā vā rasānām.* [b] As composer of the Parjanya hymn, v. 83 [c] Vasiṣṭha, several times thus referred to by his metronymic (e g ii. 44. 156, iii 56; cp v 149. 150), is the author of the other two Parjanya hymns, vii 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya [a] sang (of him as Parjanya).

तर्पयत्येष यत् hm¹r, तर्पयंतिष्वयं fk, तर्प्यंयत्यंषव्यं b.—लोकाज् hfk, लोकान् m¹r, लोकां b.—परो जेता hm¹rb (Nirukta x. 10), पुरो जेता fkr².—यद्गाग्नेयस्ततो bfk, यद्गाग्नेयस्ततो r³m¹, यद्गाग्नेयस्तुतो r, यद्गाग्नेयास्तुस्ततो h, यद्गाग्नेयास्तुतो d.—38 is omitted in r¹r⁴.

[a] As the alternative author of vii. 101, 102: cp. Ārṣānukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṃ muniḥ*, and Sarvānukramaṇī: *ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmaḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Bṛhaspati [a] (6).

बृहता hm¹r, बृहन्ति fkr², बृत्य b.—°तिरीलितः b, °तिरितीडितः hdm¹r, °तिःरीलितः f, °ति इतीरितः k.

[a] Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā*: *bṛhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhatas patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra [a] (Gṛtsamada) praising sang (of him) as protector (*pātāram*) of Brahma [b] (i. e. as Brahmaṇaspati, 7).

वाग् b, वाक् hm¹rfk.—पातारं hm¹r, पानानां fk, पातोमां b.—ब्रह्मणस् hm¹r, ब्राह्मणास् fb.—°होत्र स्तुवज् h, °होत्रः स्तुवन् r, °होत्र स्तुवं b, °होत्र स्तुवन् m¹, °होत्रे स्तवं fk.—This śloka (40) omitted in r¹r⁴.

[a] In RV. ii. 23–26. [b] Nirukta x. 12: *brahmaṇaspatir brahmaṇaḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣitau*) [a] at the (proper) seasons, distributing food to the nations [b] (*kṣitibhyaḥ*), therefore Vāmadeva [c], praising (him), calls him 'Lord of the Field' (8).

अन्नं hm¹, अंनं d, अन्तं r³, चयां r. The reading of 41^ab in the text is that of hdm¹r (presumably r³, as r¹r⁴ omit this line here); this form of the line is added by bfkr²r¹r⁴ after 60^ab (see *v.r.* there), instead of it bfk, and in addition to it r (= r²; omitted in r³r⁵), have here—

ददाति यद्सन्तत्ती चैत्रे य वरजं पुनः । bfk

ददाति यदि सङ्क्षैत्रे तृतावम्बरजं पुनः । r

which probably represent—

ददाति यद्वसन् चेचे तुतावम्वरजं पुनः ।

वामद्देव hm^1bfk, वामदेवः r, पाकद्देव r^1r^4.

[a] Nirukta x 13 *ksetrasya patih ksetram ksiyater nivāsakarmanas, tasya pātā vā pālayitā vā.* [b] The amended form of this line as found in some of the MSS (see critical note above) would mean 'because dwelling in the field he again in due season gives rain.' [c] In RV. iv 57

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)[a], the same (Vāmadeva) praised him as Rta[b] (9).

मनसेमं $bm^1bfkr^1r^4$, मनसेयं r^2, मनसोम r^3.—तु यद्दृश्य hdr, तु यद्दृश्यं m^1b, तु माद्दृश्यं fkr^2, इमं दृश्यं r^1r^4.—शंसत् hm^1fr, सशत् k, संसं b —सत्येन सत्ये चै hrb, सत्येन संत्ये वै f, सत्येन संत्ये चे k, सत्ये सह्ये च m^1.—स एप hm^1rbfk, य एप r^5r^7 —°नृतम् hm^1rbfk, °नृपिः r^1r^4.—*The end of the varga is here marked by* ८ १७ hdm^1bfk

[a] Rta is explained in Nirukta iv 19 as *satyam vā yajñam vā* Cp also Sāyana on RV. iv 23 8 [b] RV iv 23 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41 cp Roth, Erlauterungen, on this passage

9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture[a] shed with thunder · hence he (Vāmadeva) again[b] spoke of him (as such in) 'the call of Rta' (*rtasya ślokah*)[c].

रवेणान्तरसैः चिप्तै. hdm^1r, रवेणान्तारसै चिप्तै b, रवेनातरसै चिप्त fk, रसं चितौ रवेणत्तौं r^1r^4.—स्थितो व्योम्न्येप bfr, स्थितो व्योम्वेप m^1k, स्थितौ च्योन्येप b —ऋतस्य श्लोक bm^1rfb, ऋतस्य लोक k.—इत्येप hm^1rb, इत्येपा fk —पुनश्चैनं hm^1rb, पुनश्चैत f.

[a] With reference to the meaning 'water' (Nirukta ii 25 · *rtam ity udakanāma*); cp below, ii 50 [b] That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i e cloud-water, lit 'internal fluid'. *antārasa*) [c] RV. iv. 23 8[c] see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects[a] (it), therefore the son of Urvaśī (Vasistha) proclaims him (to be) Vāstoṣpati (10) in four (formulas)[b].

प्रयच्छन् r, प्रयछन् hd, प्रयच्छन् m^1, प्रयछ b, प्रयछ fk.—मध्यमः स hdm^1, मध्यमस्य

bfkr (cp. critical note on i. 92 : *jātah san* and *jātasya*).—वास्तोष्पतिं hdr, वास्तोःष्पतिः k, वास्तोष्पति f, वास्तोः पति b.

[a] Nirukta x. 16: *vāstospatir: vāstu vasater nivāsakarmaṇas, tasya pātā vā pālayitā vā.* [b] RV. viii. 54. 1–3, 55. 1. *Caturbhih*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbhiḥ*: but see vi. 41, where *ṛgbhiś caturbhiḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) [a].

वाचा वेदा hm^{1}rb, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r^{1}r^4.

[a] Nirukta x. 17: *vācaspatir. vācaḥ pātā vā pālayitā vā.*

46. And because he abides (in the) middle (sphere) surrounding (the world) [a], not afflicted (*dīna*) on any side, therefore the seer Rāhūgaṇa Gotama [b] proclaims him as Aditi [c] (12).

न कुतश्चन hm^1, न कुतश्चैव r^{1}r^4, कुतश्चैव b, न कुतश्चैव rfkr^2.—गौतमो r^{1}r^{4}bm^1, गोतमो hfkr. Cp. critical note on i. 58.

[a] Cp. RV. x. 90. 1: *sa bhūmiṃ viśvato vṛtvātiṣṭhat.* [b] In RV. i. 89. 10 (Nirukta iv. 22, 23). [c] Nirukta iv. 22: *aditir adīnā devamātā.*

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) [a]—in his heart, therefore the seer Hiraṇyagarbha [b], adoring [c] (him), spoke of him as Ka (13).

यच्छर्म hm^{1}fr^{2}r^3, यच्छर्म्म b, यच्छर्त्त r, यद्धर्म k.—कमिच्छन्मनसा सुखम् hm^{1}r^{2}r^5, कमिच्छ मनसा सुखम् bfk, एष वीरः शिवः सुखः r.—तेनैनम् hm^{1}r, तेनैवम् bfk.—अर्चन्नुवाच कम् b, यर्चंतु याचकम् r, अचन्नुवाच कम् f, इच्छन्नुवाच कम् hm^{1}r^{3}r^{6}r^7, एव तु वाचकम् kr^2.

[a] *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22: *kah kamano vā kramaṇo vā sukho vā.* [b] The reputed seer of RV. x. 121; see Ārṣānukramaṇī x. 59 and Sarvānukramaṇī on x. 121. [c] Cp. *arcantah* in ii. 32.

48. He giving [a] (*prayachan*) offspring here, and gathering (them) goes forth [b] (to the other world): therefore the seer Yama [c] calls him, the son of Vivasvat [d], Yama [e] (14).

प्रजाः hr^{3}m^{1}br, प्रजां fk.—प्रयच्छन्स hr^{3}m^{1}r^2, प्रयच्छत्स bfk, प्रयच्छेति r, नियच्छन्निः r^{1}r^4.—संगृहीत्वा hr^{3}m^{1}r^{6}r^7, संप्रदीत्व fk, समग्रीवा b, संग्रहीता r.—प्रयाति hr, ह याति

bk ह यानि f ह पानि r[4] —यमो यमम् r[1]r[4], यमा मू b यदो पमा f पदो यमा k पुनर्यमम् hm[1]r —The end of the *varga* is here marked by १ in hm[1]bfk

[a] Nirukta x 19 *yamo yachatiti satah* [b] Cp RV x 14 1 (commented on in Nirukta x 19) *pareyivamsam samgamanam jananam* [c] The reputed seer of RV x 14 cp Ārsanukramani x 6 and Sarvanukramani on x 14 [d] RV x 14 1 *vai vasvatam yamam* [e] Cp Nirukta x 20 *agnir api yama ucyate*

10 Mitra, Visvakarman, Sarasvat, Vena, Manyu

49 Because all men making (*mitrīkrtya*) a friend (of him) worship him, therefore Viśvamitra[a] himself praising (him) calls him 'Mitra'[b] (15)

मित्रीकृत्य hm[1]bfkr मैत्र कृत्वैर् r[1]r[4] —यद्दिम hm[1]r यद्दिमे fkr[2], यद्देते r[1]r[4]

[a] In RV iii 59 1 (commented on in Nirukta x 22) [b] That is, 'Friend None of the three etymologies given in Nirukta x 21 is here followed

50 Because at the close of the hot months he refreshes the earth with water (*rta*)[a], creating the activity[b] (*karma*) of every thing (*visvasya*) therefore he (is called) Viśvakarman (16)

निदाघमासातिगमे m[1]r निदामासातिनिगमे hd निदाघमासान्निगमे fk निदाघमा सानिगमे b —यदृतेनावति चितिम् hm[1]rbf (चति f) यदृतेनाचति चति kr[2], यदि सेना यवीचितम् r[1]r[4] —जनयन् hm[1]r जनय b जयत् f जनयत् k —तेन स hm[1]rbfk तेन तु r[1]r[4]

[a] Cp above ii. 43 [b] Cp Nirukta x 25 *viśvakarma sarvasya karta*

51 Because he has lakes (*sarāmsi*) full of ghee in the three worlds, (the seer)[a] proclaims (him) as 'Sarasvat'[b], (while) Vāc (speech) they call Sarasvatī[c]

यचिपु m[1]dr यचिपु hfk यत्रपु b —इति माह hm[1]rfk इति प्राण b (cp iv 39) इतीमन्तु r[1]r[4] —वाच माह सरस्वतीम् all except r[1]r[4] which read दीर्घ्यनमीर्वशी, i e दीर्घतमौर्वशी

[a] That is Vasistha in RV vii 96 4 6 one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat but without explanation [b] Yāska, Nirukta x 24 does not explain Sarasvat, merely remarking *sarasvan vyakhyatah* This must refer to ii 23 where Sarasvatī is stated to be a name of Vāc (voice) RV vi 61 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthana strī*) are deferred to Nirukta xi 25-27 [c] $51^{cd} = $ iv 39^{cd}, except that in the latter passage मायो takes the place of माह Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that *śloka*). The reading of r^1r^4 refers to the only two seers who mention Sarasvat, Dīrghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves[a] (*venati*)—abides—in them, therefore the seer named Vena Bhārgava[b] here calls him Vena (18).

यद्वेनत्येषु hm^1r^3, यद्विनत्येषु b, यद्वेनत्सेन्दु r^6r^7. यद्वितत्येह r, omitted in fk.—आहर्षिर्वेनो hm^1r, आहार्षं वेनो fk, आहार्यवेनो b, आहार्चेन्वेनो r^1r^4 (cp. ii. 47).

[a] Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikarmaṇaḥ.* This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. [b] The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārṣānukramaṇī x. 60: *veno nāma bhṛgoḥ sutaḥ.*

53. Primaeval (*agraja*) Heat[a] (*tapas*), desiring (*abhimatya*)[b], created him month after month: therefore Manyu Tāpasa[c] calls him 'Manyu.'

मास्येनम् hm^1r, मास्येनां bfk, मासीसां r^1r^4.—अभिमत्य m^1br, अभिपत्य hr^3, अभिसत्य fkr^2, अभितप्य r^1r^4.—तपोऽग्रजः r^1r^4, ततो जज k, ततो व्रजं fb, ततो व्रजन् hm^1r.—मन्युरित्या॰ bfkr, मन्युमित्या॰ hm^1.—The end of the *varga* is here marked by १० in m^1bfk, not in hd.

[a] My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayaṃbhu brahma* and called the 'first marvel,' TB. iii. 12, 3^1 (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sasṛje māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmastava* here), as Yama in 48, Vena in 52, Tārkṣya in 58, Mṛtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with r^1r^4) to read *tapo 'grajaḥ*, 'the eldest born of Tapas' (=Manyu Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse anusvāra and visarga; for instance, in ii. 60 where, in the case of the analogous emendation सृतम्, nearly all the MSS. have visarga for anusvāra. Again, *vrajam* (fb) is very close to *grajam*.

b Yaska (x 29) derives Manyu from *man* also though without explaining why he is so called *manyur manyater d'ptikarmanah krodhakarmano vadhakarmano va* c Manyu Tāpasa is according to Arsanukramani x 33 and the Sarvanukramani on x 83 the seer of RV x 83 84 The first stanza of the latter hymn is commented on by Yaska Nirukta x. 30

11 Asuniti, Apam napat, Dadhikrā, Dhatr, Tarksya

54 Because at the time when beings die he alone leads (*nayati*) (their) spirits [a] (*asun*), therefore he is spoken of as Asuniti (20) by Śrutabandhu [b] who praises (him)

नयत्यसून् hm¹r पयत्यसौ fk पय त्यसौ b—स्तुवता श्रुतवन्धुना hm¹r स्तुवता सुत वन्धुना b सुचनाता सुलवधुना f सुचनाता सुतवधुना k

a Nirukta x 39 *asunit r asun nayati* b The reputed author of RV x 59 the fifth stanza of which is commented on in Nirukta x. 40

55 At the end of the hot months (his) birth takes place in (their) midst [a] therefore the seer Grtsamada [b] (in) praising (him) calls him Child of Waters [c] (21)

॰मासातिगमे hm¹r ॰मासानिगमे bfk —मध्ये भवत्यपाम् hm¹r मध्ये स्व यत्त्वपाम् r¹r⁴ मध्ये स्वस्व पत्यया fk मध्य स्व पत्यया b —गृत्समद् स्तुवन् m¹r गृत्समद् स्तुवन् b गृत्समद् स्ववन् fk गृत्समप्रद् स्तुय b गृत्समदस्त्वपाम् r¹r⁴

a Cp *apsv antar* in RV x 30 4 commented on in Nirukta x 19 not in the middle (sphere)' as one would otherwise be inclined to translate from the use of *madhyamah* in ii 44 and *madhyabhagendrah* in ii 31 b In RV ii 35 (cp Nirukta x. 19) c Cp Nirukta x 18 *apam napat tanunaptra vyakhyatah* see above ii 27

56 Because supporting (*a-dadhat*) the mass of waters contained in the atmosphere [a] for eight months, he roars [b] (*krandati*) frequently in (their) midst, therefore he is described as Dadhikra (22)

॰गर्भोधम् m¹rbf ॰गर्भोधम् k—आदधत्सो m¹r आदधत्सो hd आदधत्यो f ॰त्यो k माधत्सो b आहरत्सो r¹r⁴ —56ᶜᵈ omitted in fk —क्रन्दत्य॰ hm¹rb क्रन्दते r¹r⁴ —॰सहन् hr ॰सहम् h—॰क्रास्तेन कथ्यते hr³m¹b r²r⁶r⁷ ॰क्रेति तदोच्यते r¹r⁴

a Cp *antarasah* above 43 b This is one of the three derivations given in Nirukta ii 27 (the first part of the compound *dadhat* being the same in all three) *dadhat kramatiti va dadhat krandat'ti va dadhadakari bhavat'ti va*

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the Ṛg-veda) as 'Dhātṛ' [a] (23).

संभृतं hm¹r, संभूतं b.—ष मासिकम् hm¹rb, ष्टमासिकम् r¹r⁴.—57ᵃᵇ omitted in fk.—उर्व्यां धातेत्यृभिः hm¹r, उर्व्यां धाते त्दृभिः f, ऋभिः k, उर्व्यां द्वाते जभिः b.

[a] There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātā sarvasya vidhātā.*

58. In the wide [a] (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides [b] (*kṣarati*): therefore the seer Ariṣṭanemi Tārkṣya [c] has spoken of him thus as Tārkṣya (24).

स्तीर्णेऽन्तरिक्षे क्षियति hm¹r (Nirukta x. 27 तीर्णेऽन्तरिक्षे क्षियति), तूर्णं क्षिप्रं वज्रसखा r¹r⁴, तूर्णं क्षिप्र त्वच्चसखो fr²k, तूर्णं क्षिपन्वज्रसखो b.—यद्वा तूर्णं चरत्यसौ hm¹r (तूर्णमर्थं रक्षति Nirukta x. 27), करोत्यसौ r⁶r⁷, यद्विपक्ति पक्ति f, यद्वियति पक्ति kr², यद्विपक्ति पवनृति b, यद्विपातीह धन्विनि r¹r⁴.—तेनैवम् hr³bfkr²,⁶r⁷, तेनैनम् r (r¹r⁴ ?).—The end of the *varga* is here marked by ११ in hm¹bf, not in k.

[a] Nirukta x. 27: *tārkṣyas tvaṣṭrā vyākhyātaḥ* (see viii. 13: *tvaṣṭā tūrṇam aśnuta iti nairuktāḥ*): *tīrṇe 'ntarikṣe kṣiyati tūrṇam artham rakṣaty aśnoter vā.* In view of the etymology in the Nirukta, it looks as if *tīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of Tvaṣṭṛ given below, iii. 16. [b] *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. [c] The reputed author (Ārṣānukramaṇī x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārkṣyarṣiḥ* may be meant for a compound, not an irregular sandhi.

12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging [a] the waters from the abyss (*kṛntatrāt*) [b]: (therefore) Uruvāsinī [c] (i.e. Urvaśī) calls him Purūravas (25) [d] in her own words [e].

रुवन् r, भवन् b, भ f, भन् k, रोदन् hm¹.—छन्तत्राद् m¹b, छन्तमाद् hr³, छन्तन्भाद् r, न्वंतत्राद् fk.—विसृजन्नपः m¹r, विसृजन्नयः f, विसृजं नसः h, विसृजन्वयः k, विजसृन्नपः b.—पुरूरवसम् hr, पुरूरवसम् m¹, युत्तरवसम् b, यत्तरवसम् f, यतरचसम् k.—°वाक्येनोरुवासिनी bfkr, °वाक्येनुरुवासिनी hdm¹, °वाक्येरुरुवाशिनी r¹r⁴.

[a] Cp. above, i. 93. [b] An instance of a Vedic word used without the influence of the passage referred to. [c] Meant to be an etymological form of Urvaśī, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. [d] Cp. Nirukta x. 56: *purūravā bahudhā rorūyate.* On the *rava* of various gods, see Vedische Studien iii, p. 137. [e] In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61 But because with great din he goes driving on the deceased (*mṛtam*)[a], therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Samkusuka[b], himself praises as 'Mrtyu' (26)[c].

Causing the darkness to disappear from the sun and Dawn to appear,

60 प्रच्यावयन्नेति kd, प्रत्यावचयन्नेति f, प्रचावयन्नेति h, प्राचावयंनेति m^1 प्रत्यावयनेति b, प्राच्या वय नेति r, नेति r^1r^4 —मृतः fkr^2, वृतः hm^1r, मृधे r^1, मृधम् r^4 —Between the two lines of 60 (where it is absolutely out of place) $bfkr^2r^1r^4r$ (r^7 ?) add the line (=41^{ab})

चय[1] चितिभ्यो विदधद्[2] यत्स्तुप्व[3]विशत्[4] चितौ ।

[1]चय $bfkr^2$, चेमं r —[2]विदधद् r, विदयत् b, वियंत f, विरजत् r^2, विरजत k —[3]अयर्त्तुप्व॰ r, दातुर्त्तुष्ठ॰ b, यतु च्च (?) प्व॰ f, यतुक्ष्प्व॰ k, यत्तु + प्व॰ r^2 —[4]॰विशत् r, ॰विश b, ॰मिविश k, ॰विश्र fr^2, ॰विव (चितौ) r^1r^4.

61 जघन्यजः hm^1r, जघन्यसः $bfkr^2$, जघन्यकः r^5 —सवर्तयस् r, स्व वर्तयस् r^1r^4, संवर्तयं $hr^3m^1r^2r^6$, सवर्तयत् fb, ॰य k —सूर्याद् $bfkr^2r^5hr^3m^1$, सूर्यो r^1r^4 —उपस hm^1r, उःसं b, उः fk

[a] The explanation of Śatabalākṣa Maudgalya in Nirukta xi 5: *mṛtyur mārayatīti sato, mṛtam cyāvayatīti vā śatabalākṣo maudgalyaḥ* [b] The author of RV x 18 the first stanza of which is quoted by Yāska in Nirukta xi 7 Cp Ārṣānukramaṇī x 8, and Sarvānukramaṇī on RV x. 18 [c] Twenty-three of these names occur in Naighaṇṭuka v 4, and three (Aditi, Dhātṛ, Mṛtyu) in v 5 most of them being explained in Nirukta x

62 he alone propels (*pra-sauti*)[a] the day-star by reason of that function he is Savitṛ (1) And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha[b] himself (in) praising (him) calls him Bhaga[c] (2)

[1]दिवाकर bfk, दिवा चरन् r^1r^4, दिवाकरः hm^1r —प्रसौत्येकः hm^1rbfk, प्रमूत्येकः r^1r^4 —भासयन् m^1fk, भासयल् hrb, भाति यल् r^1r^4 —चैप स्वर॰ hm^1r, चैकश्च र॰ $br^2r^3r^7$, चैक र॰ fk —सुवन्भगम् hm^1r, सुवन्नगम् $bfkr^3$ (r^2 ?) —The end of the *varga* is here marked by १२ in hbfk, not in m^1. The end of the preceding line (स्वररश्मिभि.) is marked in hd by ९३, and the end of the *varga* (after भगम्) by ९३ ॥ १२ ॥

[a] Cp Nirukta x. 31 *savitā sarvasya prasavitā* The enumeration of the seven names of Sūrya begins with this śloka I have preferred the reading which has *divākara* in the accusative, as the verb *pra-su* is regularly used as a transitive, but the nom. otherwise makes good sense 'the day-star (i e Surya) stimulates (in general)' [b] The author of RV. vii 41 2, which is commented on in Nirukta xii 14 [c] *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jara* as applied to the sun in Nirukta iii 16 *rātrer jarayitā sa eva bhāsām*, though the word *bhaga* is there derived from the root *bhaj*

13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays[a]: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)[b].

अस्तौत्पूषेति hm¹r, अस्तोत्पूषेति b, अस्तौष्पतिन् fk.

[a] Cp. Nirukta xii. 16: *yad raśmiposaṃ pusyati tat pūsā bhavati.* [b] RV. vi. 53–56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi[a] pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm¹r, तेन सा b, तेजसो f, तेजसः r¹r⁴, तेजसे k.

[a] In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Śākapūṇi's opinion that this refers to the three worlds (*pṛthivyām antarikse divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light[a] (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m¹r, सायं पृथक् याति hd, साय पृथक् याति fk, सायं पृथक् न्याति b, सौर्यं पृथक् ते भी r¹r⁴.—त्ययं m¹rbfk, चये hd.

[a] Cp. Nirukta xii. 25: *keśi, keśā raśmayas, tais tadvān bhavati, kāśanād vā prakāśanād vā.* Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think[a] of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकैकशस्त्वेनं hm¹r, मां प्रत्येकैकशस्त्वेव r¹r⁴, मां प्रत्येकैकयस्त्वेनं b, यां प्रत्येकयस्त्वेनं fk.—यमन्यन्ते r, यं मन्यन्ते hdb, य मन्यन्ते fk.—पृथङ् नराः hr, पृथक् नराः m¹d, पृथक् वरा k, पृथग्वराः fb.—विश्वानरस् hm¹rbfk, वैश्वानरस् r¹r⁴.

[a] The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṃ narā nayantīti vā.* Cp. Roth's Erlauterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull[a] (*vrsā*), he mounts the firmament, therefore he is Vrsākapi (7), (in) 'Indra is above all'[b] (RV. x 86); (or) this highest bull (*vṛṣā*) goes causing to waver (*kampayan*) with (his) rays[c]·

वृपेप br^1r^4, वृपेक (without visarga) $hdr^3m^1fkr^2$, वृपेव r —°रोहति hm^1r, °रोहत b, °रोहन fk —The end of the *varga* is here marked at the end of this śloka (*eva saḥ*) by १३ in hdbfk, not in m^1. I have left it there, as all the MSS which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttarah*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively The sense would, moreover, not have been interrupted as by the present division In hd the preceding line (*uttarah*) ends a śloka, numbered ९८, 68^{ab} is numbered ९९, 69^{ab} as २००, 69 (after *yah*) as १ (=२०१), &c.

[a] Cp below, vii. 141. [b] The refrain of RV x 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii 28 [c] This alternative etymology is based on Yāska's in Nirukta xii. 27 *yad raśmibhir abhiprakampayann eti tad vrsākapir bhavati vṛṣākampanaḥ.*

14. Derivation of Visnu. Incidental names cannot be enumerated.

68. (i.e) because he goes home (*astam*) at eventide causing beings to sleep[a], (his name) Vrṣākapi may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*· RV. x. 86. 20–22) in the hymn to Vrṣākapi[b], he appears to be bidden[c] thus (*iti*) by Indra

मन्वेपु hm^1rb, मन्ते हूे f, मन्ते ह k.—त्रिपु hrfk, नृपु b, त्रिड r^5 — धन्वेति m^1rbr^5, धन्वेरि fk, धात्वेति hdr^3.—मयुक्तो hdm^1, मत्युक्तो fkr^1, मात्युक्तो b —वारिपाकपे hm^1rfb, वृपाकपे kr^2. It would be best (as in hd) to make śloka 68 end after *varsākape*, as I have been obliged to do in the above translation, owing to the sense running on.

[a] This is meant to be an explanation of *raśmibhih kampayann eti* [b] The irregular formation *varsākapa* for *vārsākapa* seems to be due to the exigency of metre [c] In the three stanzas (x. 86 20–22) Vṛsakapi is addressed and called upon to go home (*astam ehi*) by the path which procures sleep (*svapnanamśana*: in Nirukta xii. 28, however, explained as that which destroys dreams· *svapnān naśayati*)

69. Viṣnu[a] may be from (the root) *vis* (*visnāti*) or *viś* (*viśati*), (or) from *veris* (*vevesti*), expressing pervasion[b]: (he) is (thus) explained as the Sun who is everything[c] and is contained in everything.

विष्णातेर् hdm¹r, धिष्णातेर् b, तेर् f, तैर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m¹, वियस्तोर् bf, विपस्तोर् k: the reading of bk looks like a corruption of व्यश्नोतेर् (the third etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhaddevatā.—°कर्मणः hdm¹r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm¹bk, सु f, वातः r.—यः hdm¹, यं k, सः r, सं bf.—The third line of 67 (रश्मि°) and 68, 69 omitted in r¹r⁴.

[a] The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya, as it was not given in 64. [b] Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur bhavati; viṣṇur viśater vā vyaśnoter vā.* The above three explanations are probably meant to correspond to these: *viṣṇāti = viṣitaḥ, viśati = viśati, vevesti = vyaśnoti.* [c] Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni, Indra, and Sūrya[a] (respectively), have (thus) been duly stated in succession.

[a] Cp. above, ii. 22.

71. But of the incidental names[a], accompanied by the above-mentioned[b] nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate enumeration does not exist.

नाम्नां तु bfkr, नाम्नां च hdm¹.—पृथक्त्वेन hdr, पृथक्तेन bfk.—The end of the *varga* is here marked by १४ in hdm¹bfk.—This śloka (71) is numbered as ३ (=२०३) in hd, and ४ (=२०४) in m¹.

[a] That is, epithets, e.g. *vṛtrahan*, which accompany any of the regular names, e.g. Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ saṃyujya haviś codayatīndrāya vṛtraghna indrāya vṛtratura indrāyāṃhomuca iti; tāny apy eke samāmananti, bhūyāṃsi tu samāmnānāt.* Cp. below, ii. 93. [b] i. 86–88.

15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial, middle, (and) celestial, listen to (an account of) her hymns (and) names according to her sphere.

त्रिविधा तु या hdr, त्रिविधा तु यः m¹, तृवधासुपा b, (वाग्यया) च विधा तु या fk.—°स्थानं नि° hm¹r, °स्थान वि° b, °स्थानानि fk.

73. Now she owns the entire hymn when the rivers on earth, and when the waters, (and) when the plants[a], being praised, own it[b].

एपा hm¹r³bfkr², ह्येपा r¹r⁴, एता r —नद्य सुता hdm¹bfk, नद्यः सुता r, नद्यसदा r¹r⁴.—यदा चैनं r¹r⁴bfkr², पच वैन r³, पचं वैनं hd, पचैवैनं m¹.—भजन्त्यापो hdm¹r, भवन्त्यापो bfkr².—यदा चौपधयो यदा b, य चौपधयो यदा f, यचौपयो यदा k, यदा चौपधयः सदा hdr, तदा चौपधयस्तथा r¹r⁴.

ᵃ Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i 112   ᵇ *Enam*, which all the MSS have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*, cp v.r of *itarad*, viii 17

74. And when she becomes Araṇyānī and Rātrī, Śraddhā, Usas, and Pṛthivī by name, and Apvā ᵃ, (all these forms of her) own the stanza ᵇ.

रात्री च *hdm¹r*, सत्री च *b*, सत्रो व *fk* —चोपाः *hdr*, चोपा *m¹*, चैपा *r¹r⁴bfkr²*.—पृथिवी चैव hdrb, पृथिवी त्वैव m¹fk —भूत्वाप्वार्च hd, भूत्वाप्यार्च m¹, भूत्वाधा च fkr, भूत्वा ज्या च b

ᵃ See below, 75, note ᵃ   ᵇ As her representatives, being thus *ṛgbhājaḥ*

75. Also when she becomes Agnāyī ᵃ by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni

नामतोऽग्निपा hdm¹r, नामतो नेपा b, नामतो नेपा fk.—केपुचित् bfkr, तु क्वचित् hdm¹.

ᵃ Of the above eleven names of female deities, nine agree with the enumeration (*nadyaḥ* to *Agnāyī*) in Naighaṇṭuka v 3 (terrestrial deities), Usas and Sarasvatī being added from Naighaṇṭuka v 5 (atmospheric deities) They also correspond to the list of ten in BD i. 112 (where they are connected with the terrestrial Agni), the only difference being that Usas and Sarasvatī in the present passage take the place of Ilā in that.

76. When she, being Vāc ᵃ in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only ᵇ.

मध्ये सत्य॰ hdm¹r, मध्यसत्य॰ bfkr² —भूत्वा चैपा hm¹r, भूत्वैपा च bfk —समयं hbr, समय fk, समयं m¹ —सूक्तं त्रिभिर् hm¹r, सूक्तात् भिर् b, क्तं त्रिभिर् fk —The end of the *varga* is here marked by १५ in bfm¹, not in hdk. This śloka (76) is numbered as ८ (=२०८) in hd, and as १० (=२१०) in m¹.

ᵃ Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romaśā (and, of course, Durgā) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere). *devapatnyaḥ* being added from Naighaṇṭuka v 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gauri, Usas, and Ilā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. [b] That is, the middle Vāc is *sūktabhāj* under these three names alone, while under the remaining names, which are incidental, she is only *ṛgbhāj*.

16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering [a] a stanza may own a (whole) hymn] [b]. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā [c], Urvaśī; she first [d] becomes Sinīvālī and Rākā, Anumati, Kuhū;

दुर्गा hdm^{1}fkr, दुर्ये b.—भूत्वर्चं hdrfk, भूत्वर्चे b, भूत्वेर्चं m^1.—कृत्वा hdrfk, कृत्वा m^1, हात्वा r^{6}r^7, हत्वा b.—The first line of 77 (*eṣaiva durgā*) is omitted in r^{1}r^4.—तन्नामानि hm^{1}r, सूक्तार्धानी° r^{1}r^4, स्थे स्तुतिर्भाजो व नामानी f, तस्थै स्तुतिर्भाजो च नामानी सूक्तार्द्धानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्यै स्तुतिभांजि च नामानि सूक्तर्भाजि, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . ., and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तर्भाजि is omitted), while only सूक्तर्भाजि was substituted in r^{1}r^4.—यमीन्द्राणि hdm^1, यमिन्द्राणी r, यमिन्द्राणि b, यमिन्द्राणि f.—भवत्यग्न्या hdm^{1}r^3, भवस्त्वग्न्या bfkr^2, भवत्पथ्या r, ऋचस्त्वघ्न्या r^{2}r^4.—राका चानुमतिः hdm^{1}rbfk, राकोपानुमतिः r^{1}r^4.

[a] What was exactly meant by *kṛtvā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear. [b] There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups. [c] This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note [a] on 76. [d] This perhaps alludes to the fact that the group Anumati, Rākā, Sinīvālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods) [a] are incidental, own the stanza (only) [b].

गौर्धेनुर्देवपत्न्योऽघ्न्या hm^{1}bfk, गौर्धेनुर्देवपत्न्यो ग्न्या r, गौरीर्गौर्धेनुपत्न्योऽग्न्या r^{1}r^4, देवपत्न्यो घ्ना r^{6}r^7.—स्वस्तिश्च hr^{3}m^{1}br^{6}r^7, स्वस्ति च fkr^2, स्वस्त्यथ r.—नैपातिकानि ऋग्भाञ्जि hm^{1}r, नैपातिकान्यनिग्भाञ्जि b, निपातकान्यानिग्र्भाजि fk, नैपातिकान् पृथग्भाञ्जि r^1.

[a] *Yesām* this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines [b] That is, the incidental (*naipatika*) names of the middle Vac (like the corresponding ones of her terrestrial form in 74, 75) are only stanza owning (*rgbhaj*), not hymn-owning (*sūktabhaj*) as the primary names in 76 (as well as 73 and 79)

79. But when this Vāc becomes Suryā, she belongs to that (celestial) world thus on becoming Usas as well as Sūryā, she owns the entire hymn [a].

वाग्भवत्ये° br, वाक् भवत्ये° m^1 वाक्यवत्ये° hd, वाग्भजत्ये° r^1r^4, वामासावत्ये° f—सूर्यासु hdm^1rb, सूर्यासु f —°श्रिता bkr, °श्रिता f, °श्रिताः hd —तथा hdm^1bfkr^5r^7, तदा r —सूक्तसुपा rbr^5r^7, सूक्तसुखा hdm^1r^3fkr^2.

[a] These being the primary names of the celestial Vāc Thus there is a whole hymn to Surya (x 85) and a number to Usas

80 And when she becomes Vrsākapāyī (and) Saranyū [a], these two undoubtedly (own) a stanza [b]. And when she is Earth corresponding to Heaven (*dyuvat*) [c], she only owns (a stanza) incidentally [d]

द्वे च ते भुवम् *hm^1rb*, द्व च ते भुव *f*, स्वेव तद्वचम् *r^1r^4*, ते भुवम् *r^7* —द्युवच्च *hdr^3*, द्युविच्च m^1, द्यविच्च r, द्युचित् fk, क्वचित्तु r^1r^4

[a] Usas, Sūryā, Vrsākapāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighantuka vi 6 [b] Vrsakapāyī and Saranyū are each mentioned only once in the RV. (x. 86 13 and x. 17 2 respectively) [c] That is, as belonging to the celestial sphere, for Prthivī occurs among the deities of each of the three spheres in Naighantuka v 3 5 6 This is doubtless due partly to Prthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV, to denote earth, air, heaven, cp my 'Vedic Mythology,' p 9 [d] Prthivī is addressed in only one whole hymn (of three stanzas), v 84, where she is stated below (v 88) to be *madhyamā*, but according to II 74, 76, 80 no form of Prthivī is *sūktabhāj*

81. We see that when this Vāc is Sūryā, Gaurī [a], Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती°, going on मता गौरी &c., doubtless owing to the preceding line ending with सती —चेवसा: hm^1rbk, केला: f, केवलाम् r^1r^4 —81^b = IV 36^b.—The end of the *varga* is here marked by १६ in hbfk, not in m^1 —In hd, 81^{ab} (ending सरस्वतीम्) is numbered १३ (=२१३), and 82^{ab} (ending निपत्) १४ (=२१४).

[a] A goddess of the middle sphere (Naighantuka v 5) omitted in the enumeration above (77, 78) RV I. 164 41, 42 are given as examples for Gaurī in Nirukta XI. 40, 41

17. Names of female seers: three groups.

82. Ghoṣā [a], Godhā [b], Viśvavārā [c], Apālā [d], Upaniṣad, Niṣad [e], Brahmajāyā (who is) named Juhū [f], the sister of Agastya [g], Aditi [h],

घोषा गोधा brfk, गोधा घोषा hdm¹ (Ārṣānukramaṇī).—°वारापालोपनिषन्निषत् r¹r⁴ m¹bfkr²r⁵, °वारापालोपनिषवन्निषत् hdr³.—नामागस्त्यस्य m¹ brfkd, नामा ‾ गस्त्यस्य h.

[a] RV. x. 39, 40. [b] x. 134. 6, 7. [c] v. 28. [d] viii. 91.
[e] These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghṛtasya*, and described thus in the Kashmir MS. of the khilas: '*pra*,' *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmavādinyau*] *niṣadupaniṣadau*. [f] Juhū Brahmajāyā, seer of RV. x. 109; see Ārṣānukramaṇī x. 51, and Sarvānukramaṇī on RV. x. 109. [g] Seer of RV. x. 60. 6; cp. Ārṣānukramaṇī x. 24; Sarvānukramaṇī on x. 60; Sieg, Sagenstoffe, p. 129, note 7. [h] The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī [a], and the mother of Indra [b], Saramā [c], Romaśā [d], Urvaśī [e], and Lopāmudrā [f], and the Rivers [g], (and) Yamī [h], and the wife Śaśvatī [i],

चेन्द्रमाता hm¹rb, चन्द्रमाता fkr².—च शश्वती hdr¹r⁴, च शाश्वती m¹r, तथैव च bfkr².—83^b = ii. 77^d.

[a] x. 86 (several stanzas) and 145. [b] Indramātaraḥ are said to be the Rishis of x. 153, Ārṣānukramaṇī x. 79. [c] In several stanzas of x. 108. [d] i. 126. 7. [e] In several stanzas of x. 95. [f] i. 179. 1, 2. [g] In some stanzas of iii. 33. [h] That is, Yamī Vaivasvatī in x. 10 and 154. [i] viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites a passage from the Nītimañjarī in which *nārī*, among women (*strīṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śaśvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇī on RV. viii. 1, and below, vi. 40.

84. Śrī [a], Lākṣā [b], Sārparājñī [c], Vāc [d], Śraddhā [e], Medhā [f], Dakṣiṇā [g], Rātrī [h], and Sūryā Sāvitrī [i], (all these) are pronounced to be female seers [j] (*brahmavādinyaḥ*).

श्रीर्लाक्षा hdm¹, श्रीलाक्षा b, श्रीर्लक्ष्मी fk, श्रीर्लक्ष्मीः r.—सार्पराज्ञी hm¹r, सर्प्यराज्ञी b, सार्पराज्ञा f, सार्वराज्ञा kr².—वाक् श्रद्धा मेधा hm¹r, वाक्छ्रद्धामेधे b, वाक्छ्रद्धामेधे fk.—ईरिताः hm¹r, ईरिता fk, ईलिता b.

[a] Supposed seer of the Śrīsūkta, the khila after v. 87. [b] Seer of a khila, cp. below, viii. 51. [c] RV. x. 89. [d] x. 125. [e] x. 151. [f] Seer of the Medhāsūkta, the khila after RV. x. 151. [g] Rv. x. 107. [h] x. 127. [i] x. 85.
[j] These three ślokas (82–84) are identical with three at the end of the Ārṣānukramaṇī (x. 100–102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine[a], praised the deities; the middle series[b] conversed with seers and deities

त्वासा hm¹r, तासा fkr², तासा b—वर्गस्तुष्टाव hm¹r, वर्गस्त्वष्टा च b, वर्गश्रुष्टा च f, वर्गश्रुसा च k—समूदे hm¹r, समुदे b, समुंद्रे fkr², समूहे r¹.

[a] That is, those enumerated in ii. 82   [b] The nine enumerated in ii 83.

86. So the last group sang of the evolutionary forms (*bhāvavṛttāni*)[a] of Self[b]. Whoever is the seer (of a hymn by one) of the last group is also the deity[c].

वर्गस्त्वथोत्तमः hm¹r, मेाय रथोत्तमः k, वोस्तरथोत्तमः bf—86 is omitted in r¹r⁴—The end of the *varga* is here marked by १७ in hdbfk, not in m¹—86[ab] is numbered as १८ (=२१८) in hd, 87[ab] as १९ (=२१९)

[a] For a definition of *bhāvavṛttam*, see below, ii 120   [b] According to the Sarvānukramaṇī, seer and deity are identical in the case of Sārparājñī (RV x 189 *ātmadaivatam*), Vāc (x. 125 *tuṣṭāvātmānam*), Śraddhā (x 151), Dakṣiṇā (x. 107), Rātri (x. 127), Sūryā Sāvitrī (x. 85 *ātmadaivatam*) The three others, Śrī, Lākṣā, Medhā, are the seers and deities of khilas *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvānukramaṇī passages just given, and their interpretation by Ṣaḍguruśiṣya), the expression *ātmano bhāvavṛttāni jagau* being equivalent to *ātmānam astaud . devatam* in 87   [c] As the object of praise is self

18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यस्तथोत्तमः hm¹r, यत्तथोत्तमः b, यतथोत्तमः f, चोत्तमम्नु यः r¹r⁴—तस्मादात्मस्तवेषु hm¹r, तस्मादात्तस्तवेषु b, तस्मात्समस्तदेवेषु fk, तस्मादात्मस्तवेष्वे(ष) r¹r⁴—स्याद्य ऋषिः सैव देवता hm¹r, स्याद्य ऋषि स्रैव देवता fb, स्याद्य ऋषि देवता k, मवेदृष्टिव देवता r¹r⁴.

88. He who utters the speech in colloquies should be (regarded as) the seer[a] in it; whoever may be addressed by that speech should be (regarded as) the deity therein[b].

भवेदृषिः hm¹rbfk, भवत्पृषिः r¹r⁴—तेनोच्यत hm¹rb, तेनाच्येन fk—वाक्येन m¹kr, वाक्ये च hdfb.—देवता तत्र सा hdm¹r, देवता पु च सा f, देवता च च सा k, देवता तेषु सा r¹r⁴, देवता पु सा b.

[a] Cp. Sarvānukramaṇī, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ.* [b] Cp. ibid., ii. 5: *yā tenocyate sā devatā*; see also the three lines quoted from the Devatānukramaṇī by Ṣaḍguruśiṣya (pp. 97, 98) on RV. i. 165.

89. [a] Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison [b].

कर्मोपसंग्रहार्थे च hm^1 (and Nirukta i. 4), कर्मोपग्रहणार्थे च fkr, कर्मोपपद्यहणार्थे च b, कर्मोपग्रहणार्थस्तु r^{1}r^4.

[a] Text and translation, with notes, of the following passage (ii. 89–122) have been printed by me in the Album-Kern, pp. 334–340. [b] Cp. Nirukta i. 4: *atha nipātā uccāvaceṣv artheṣu nipatanty apy upamārthe 'pi karmopasaṃgrahārthe.*

90. Others again (are) occasionally (used) for the purpose of filling up [a] defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless [b] :—

ऊनानां hm^{1}r, प्रनाना f, सनानां k, चनाना b.—पूरणार्था hm^{1}r, पूरणार्थे br^{1}r^4, पुरत्यर्थ f, पूरणार्थ k.—पूरणार्थास्त्व° hm^{1}rb, पूरणार्थे त्व° r^{1}r^4, पुराणार्थास्तु f.

[a] Cp. Nirukta i. 4: *atha nipātāḥ . . api padapūraṇāḥ.* [b] Based on Nirukta i. 9: *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākyapūraṇā āgachanti, padapūraṇās te mitākṣareṣv anarthakāḥ: kam īm id v iti:* 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *kam, īm, id, u*': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *kam, īm, id, u* [a]. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison [b].

कमीमिद्विति m^{1}r (and Nirukta i. 9), कमीमि द्विति h, चामीमिद्विति b, चामीमिद्वति f, चामिमिद्वति kr^2.—त्वनेकार्थकाश्च ते hm^{1}r, वेन्वोचार्थकाश्च ते f, त्वानोचार्थकाश्च ते b, त्वन्ये सार्थकाः स्तुतौ r^{1}r^4.—इवो न चिन्नु hr^3, इवो नु चिन्न m^1, इवे न चिन्नु r^5, इव ना चिन्नु b, इव ना चितु f, इव न चित्सु r.—भवन्ति ते hm^{1}r^{3}bfkr^{2}r^5, भवन्त्यमी r^{1}r^4.—The end of the *varga* is here marked by १८ in hbf, by १७ in k, omitted in m^1.

[a] Nirukta i. 9, quoted above, ii. 90, note [b]. [b] Cp. Nirukta i. 4: *ete catvāra upamārthe bhavantīti*, the four particles mentioned above being then discussed in the same order.

19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation[a].

उपमार्थे hm[1]r[3]r[5], उपमार्थे br, उपमार्थ fk —प्रतिषेधे त्वनत्पशः hr[3]bfkr[2]r[5], प्रतिषेधस्त्वनेकशः r, पूरणार्थस्त्वनर्थकः m[1] (cp ii 90[d])

[a] Cp. Nirukta i 4 *neti pratiṣedhārthīyo bhāṣāyām, ubhayam anvadhyāyam . . . pratiṣedhārthīyaḥ . upamārthīyaḥ*

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'[a]. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)[b].

वशात्प्रकरणस्यैते hr[3]r[5], वशा प्रकरणस्यैते b, वशाः प्रकरणस्यैते r[2], वशात्प्रकरणस्येव m[1], वशा प्रकरणं ह्येते fk, प्रयोजनवशा ह्येते r[1]r[4]

[a] The same expression is used in RV Prātiśākhya xii 9 *neyanta ity asti saṃkhyā*, but the VS Prātiśākhya (ii 16 and viii 57) enumerates fourteen, and in the latter passage states that to be the number Yāska, however, mentions twenty-two in Nirukta i 4 ff, where five of those treated in the VS Prātiśākhya do not occur [b] Cp RV Prātiśākhya xii 9 *arthavaśāt*, 'on account of the sense' See also Hemacandra's Abhidhāna-cintāmaṇi, ed. Böhtlingk, p 443. Benfey, Göttinger Gelehrte Anzeigen, 1859, no 103, p. 1023

94. The twenty[a] prepositions (*upasargāh*) are to be recognized by reason of their connexion with (verbal) action[b]; for they differentiate the meaning[c] in the inflexions of noun and verb[d].

क्रियायोगेन hm[1]r[3]bfkr[2]r[5], क्रियायोगेषु r —ह्यर्थं hm[1]b, त्वर्थं r[3]r[5], ह्यर्था fk, ह्यर्थान् r[4], त्वर्थान् r —॰विभक्तिषु hm[1]r[3]bfkr[2]r[5], ॰विभक्तिभिः r[1], ॰विभक्तितः r[4].

[a] This number is expressly stated in RV Prātiśākhya xii 6, 7, it is also the number enumerated in Nirukta i 3, RV. Prātiśākhya xii 6, VS Prātiśākhya vi 24, and in the Gana *prādayaḥ* [b] Cp Pāṇini i. 4 59 *upasargāḥ kriyāyoge* [c] Cp RV. Prātiśākhya xii 8 *upasargo viśeṣakṛt*. [d] Cp Nirukta i. 3: *nāmākhyātayor arthavikaraṇam*.

95. *Acha*[a], *śrad*, *antar*—these the teacher Śākaṭāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm[1]rb, उपसर्गा fk.—ते तु hm[1], ते त bfk, तेन r.—95-105 omitted in r[1]r[4].

[a] *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter [a]. In (regard to) nouns, the employment of which has been stated [b], the subject-matter must be stated in this way [c].

स्त्री च hm[1], स्त्रीत्वं bfk, स्त्र्यथ r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r[1]r[4] (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr, योज्यं प्रकरणं त्वतु r[1]r[4] (*ibid.*).—The end of the *varga* is here marked by १Q in hbfk, not in m[1].

[a] Cp. above, i. 40. [b] This probably refers to BD. i. 23-45. [c] That is, in connexion with gender.

20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*) [a].

कृताकृतस्य all MSS.—सदृशो rk, सदृशी hm[1]bf.—पुनर्ग्रहः bfkr, पुनर्गृहः h.

[a] Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some [a] (call them) so according to circumstances (*yathā kathā*) [b].

सर्वे नामानि चैवाहुर् hfkr, सर्वना° b, कुर्वन्नामानि वै चाहुर् r[1]r[4] (śloka 131).—अन्ये चैवं hbfkr, अन्यदेव r[1]r[4].—यथा कथा hfkr, यथा कया b, त्वया यथा r[1]r[4], यथा तथा m[1].

[a] *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.
[b] A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing [a]; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it [b] (the

sense); therefore one should bring terms under subjection to *the sense by the various expedients of construing.*

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm¹ — तद्गुणायत्त r, तद्गुणायत्तम् m¹, तद्गुणायतम् hd, तद्गुणोयत्त fb, तद्गुणो यत्तु k — नानान्वयोपायैः hd, °पायः r, नानान्वपायै b, नात्वया fk

[a] Cp Nirukta ii 1 *arthanityaḥ parīkṣeta*   [b] That *tad* must refer to *arthaḥ* is shown by the expression *śabdān arthavaśam nayet*

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वीं च hm¹r, आनुपूर्वी च d, आनुपूर्वे च fk, आनुपूर्व प्र° b

101. Gender, root, and inflexion one should, in their respective places, adapt[a] (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)[b].

धातुं विभक्ति m¹kr, धातुविभक्ति hdb, धातुनिविभक्ति f — संनमेत्तच hdm¹, संनमे तच bfk, संनयेत्तच r (cp Nirukta ii. 1: विभक्तीः संनमयेत्) — मन्त्रे m¹bfk, वाक्ये hd, वाक्य r — तत्तत्कुर्यात्तु m¹b, तत्तु कुर्यात्त f, कुर्यात्तसत्तु r, कुर्यान्मन्त्रे तु hd — The end of the *varga* is here marked by २० in hdbf, not in m¹k.

[a] Cp Nirukta ii. 1 *yathārtham vibhaktīḥ samnamayet*   [b] Cp i 4 and 23.

21. Analysis of words. Six kinds of compounds.

102 The analysis of the secondary elements (*guna*)[a] may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*linga*), and the sense of which can be stated.

यावतामेव m¹bfkr, यावतामेव hd — °भिधेयः स्यात् b, °भिधेय स्यात् m¹, °भिधेयश्च bfk, °भिधेयं च r.

[a] The root (*dhātu*) here representing the primary form (*prakrti* or *pradhāna*), cp ii 108, and v 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुजम् hdm[1], °शब्दार्द्धधातुजम् r, °शब्दद्विधातुकम् f, °शब्दर्द्धिधातुकम् b.—वापि hdfkr, चापि b.—पदं hdm[1], पद bfk, यद r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative[a] of a root, as derived from a compound meaning (*samastārtha*)[b], as derived from a sentence (*vākya*)[c], and as (of) confused[d] (derivation).

[a] Corresponding to *taddhita* below, 106, and Nirukta ii. 2. [b] That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. [c] As, for example, *itihāsa* (= *iti ha āsa*). [d] *Vyatikīrṇa: that is, by transposition of letters*; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayībhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)[a].

[a] This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished *in the VS. Prātiśākhya (i. 27 and v. 1, commentary), which does not mention the dvigu* or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating[a] (the parts); thus 'punishable' (*daṇḍ-ya*)[b] as 'deserving punishment' (*daṇḍa-arha*),

विग्रहान्निर्वचः m[1], विग्रहा निर्वचः hdrfk, विग्राहान्निर्वचः b.—तद्धिते hdr, तद्विते b, तादृशे fk.—निर्ब्रूयाद् hdm[1], निब्रूयाद् r, निर्वत्या fk, निवर्त्तया b.—दण्ड्य bfr, दण्डय hd, दण्ड m[1]k.—The end of the *varga* is here marked by २१ in hdbfk, not in m[1].

[a] Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvaṃ pūrvam aparam aparaṃ pravibhajya nirbrūyāt.* [b] As an example of a taddhita; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavatī*) wife (*bhāryā*)'[a]. Thus 'Indra-Soma' (*Indrā-Somau*) as 'Indra and Soma' is an example (of a Dvandva).

[a] As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense there are ten species (*guṇāh*, scil., of explanation) in (case of) misunderstanding (*anavagame*) [a].

प्रकृतिर् hdbfk सकृतिर् r — दशानवगमे r, दृशानवगमे hdm[1], दशानवगुणे bfk

[a] *That is, five correct explanations under the above heads, and five incorrect.*

109. Terms (*śabdāh*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu maryāh* viii. 45 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing' [a].

विशेषे स्थापिताः hm[1]r विशेषे छापिताः b, विशेषे छापिना f, विशेषा द्वाविना k — पलायने hrbfk — यथा वृत्तिः hm[1]bf, यथावृत्ति rk — इतीपते h, इतीप्यते m[1]bfr, इतिप्यते k — 109[cd] and 110[ab] are omitted in d

[a] The word *iṣate* in RV viii 45 37 is explained by Yāska in his comment on this stanza (Nirukta iv 2) as *palayate*, while in Naighaṇṭuka ii 14 it is enumerated among the verbs which mean 'to go'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim* i. 116. 8), the term 'frost' [a] (*hima*) is an example

[a] Yāska, in his comment on RV i 116 8 (Nirukta vi 36), explains *himena* by *udakena grīṣmānte*, cp also Sāyana on i. 116 8

111. Yāska has, in the stanza 'To every tree' [a] (*vṛkṣe-vṛkṣe*: x. 27. 22), explained the word 'man eating' (*pūruṣādah*) by taking one word (and) dividing (it) into two [b].

पुरुषादः hdm[1]fr पूरुषाद. b, पुरुषद k. — The end of the *varga* is here marked by २२ in hdbf, not in m[1]k

[a] This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*) The preceding two ślokas may also have been meant to be included in this criticism. [b] Yāska, in Nirukta ii 36, explains *puruṣadah* as *puruṣan adanāya*, 'in order to devour men' but there is nothing in this to justify the criticism that he took *pūruṣadah* as two words

23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'[a] (*aruṇo mā sakṛt*: i. 195. 18).

[a] In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānāṃ kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmaye*: iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word[a] intervenes, by making them into one[b].

[a] *Sanitur*: the words in iii. 31. 2 being *garbhaṃ sanitur nidhānam*. [b] That is, his explanation, in Nirukta iii. 6, is *garbhanidhānim*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ*[a], (nor) the sense in *śitāman*[b]. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'[c] (*vane na*: x. 29. 1).

°रविज्ञाता hdm¹r, °रविज्ञाता b, °रेकिज्ञाता f.—त्वःपद्दे hdm¹b, त्वपद्दे fk, त्वः पद्दा(र्थः) r.—र्थः शितामनि hdm¹, र्थ शिसामति b, र्थ शिनामनि f, र्थः सिनामनि r.—स्वरानवगमो hdm¹rfk, स्वरानवरामो b.—वने ने° m¹r, वने मे° hd, वेवे ने° b, चेने ते° fk.

[a] Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. [b] Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapūṇi, Taiṭīki, and Gālava. From the above it does not, of course, appear what view our author held. [c] Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyó ní adhāyi*, while the Padapāṭha, reading *vā yó ní adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order[a] (of the words) was (arranged) according to the sense in *Śunaḥ-śepam*[b], *Narā-śaṃsam*[c], *Dyāvā naḥ pṛthivī*[d], *nir-askṛta*[e], and the rest:

प्रभृतिष्वर्थाद् hdm[1], °तिस्वर्थाद् r, °ति ऋर्थाद् bfk —°सीरक्रमो hm[1]r, °सीक्रमो fk, °सीकुमो b

[a] That is, in the Kramapātha This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varna-krama*) [b] For *śunaś cic chepam* in RV. v 2 7, see RV Prātiśākhya ii. 43 and xi 8. [c] For *narā vā śamsam* in RV. x. 64 3, see RV Prātiśākhya, *loc cit.* [d] That is, these words in RV ii 41 20 must be read as *dyāvāpṛthivī nah*, cp Nirukta ix 38. [e] For *nir u svasāram askṛta* in RV. x. 127 3, cp. RV. Prātiśākhya x. 4, xi. 5

116 (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāni* [a], *kapih* [b], *nābhā* [c], *danaḥ* [d], *yāmi* [e], and *aghāsu* [f].

यामीत्यघासु m[1], यामित्यघासु hdr, यामीत्यदासु b, यामित्यदासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m[1]

[a] For *attrāni* in RV. x. 79 2. [b] For *vṛṣā-kapih* in RV x. 86 5, see Nirukta xii. 27. [c] A very frequent form in the RV before consonants beside the rare *nābhau* There is possibly an allusion to Yāska's etymology (in Nirukta iv 21) *nabhir samnahanāt.* [d] Explained by Yāska (Nirukta vi. 31), on RV i 174 2, as *dānamanasah.* [e] Given by Yāska (Nirukta ii. 1) as an example in *tat tvā yāmi* (RV. i 24 11 or viii. 3 9) for the dropping of a letter. It is explained by Durga as=*yācāmi.* [f] In RV. x. 85 13, supposed to be=*maghāsu* (the reading of the AV.); see Weber, Naksatra ii. 365, note [1].

24. Word and sense ***The verb expresses a form of becoming.***

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters [a].

स्ताभिधेयं hdm[1]rfk, साभिधेयं b.

[a] Which are significant hence the sense is the starting-point in interpretation

118. From the sense (of the word), the subject-matter (*prakarana*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118[cd] to 122[cd]: मन्त्रेष्वर्थविवे[क --- मन्त्रवि]त्तमैः।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma [a], will, even though an evil-doer, go to the supreme [b] (*param*).

नैरुक्ते यो यतेत hm[1]r, निरुक्तो यो यतेत f, निरुक्तो जायते k.—रूपमपि दुष्कृत्परं hm[1]r (दुःकृत् m[1]), रूपमवि दुःक्षप f, दुःक्षय k.

[a] That is, the Veda. [b] Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhadram aśnute: nākam eti jñānavidhūtapāpmā.*

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming [a] (*bhāva*).

यथेदमग्रे hdm[1], यथेदमग्रे r, यथेदमग्रे fk.—°सद्यप्य° hdr, °शब्द्राप्य° f.—भाववृत्तं hm[1]r, भाववृत्तं fk.—वदन्ति dm[1]rfk, वदति h, प्रचचते r[1]r[4] (R's edition, p. 56, śloka 132).

[a] Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat.*

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*) [a]. There are these six modifications (*vikārāḥ*) [b] of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmaḥ*), growth (*vṛddhiḥ*), decline (*hānam*), destruction [c] (*vināśanam*).

षड्विकारा hdr, षड्विकारो fk, षट्प्रकारा r[1]r[4] (p. 56, śloka 128).—जन्मास्तित्वं hrm[1] r[1]r[4] (p. 56, śloka 128), जन्मास्तित्वं f.—परीणामो m[1]fr, परीणामौ d, परिणामौ h, परिणामौ k.—वृद्धिहानं वि° hdr, वृद्धिहानिवि° fkr[1]r[4] (p. 56, śloka 128).—The end of the *varga* is here marked by २४ in hm[1]f, not in k (nor in b owing to the lacuna in that MS.).

[a] This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam.* Cp. RV. Prātiśākhya ii. 12. 8. [b] This is quoted by Yāska (Nirukta i. 2) as the opinion of Vārṣyāyaṇi: *ṣaḍ bhāvavikārā bhavanti.* [c] The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six [a] must be inferred in each case according to the sentence [b], to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,

यथां तु hrfk, वर्णाः सुर् r^1r^4 (p 56, śloka 129) —ते यथावाक्यम् hrfk, यथावचनम् r^1r^4 (p 56, śloka 129) —अभ्यूह्याः r, अत्यु f, अभ्यूह्याः hdm[1] (cp Nirukta i 3 अभ्यूहितव्याः)

[a] The wording is somewhat clumsy, literally 'others which arise from the modification of becoming of these six' The passage of the Nirukta (i 3), on which the above is based, is more clearly expressed *anye bhavavikārā eteṣām eva vikārā bhavanti*. [b] Cp Nirukta i 3 *te yathavacanam abhyūhitavyāḥ*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraiḥ*)[a] of the Gods and Fathers (appearing in those formulas)

Now hear the divinity of the sacred utterances (*vyāhṛti*)[b], individually and collectively.

नमस्कारैस्तथैव hm[1]r, नमस्कारस्तथैव fk, नमस्कारस्तवैव b —अथ व्यस्तं hm[1]r, अथ वास्त fk, अवास्तं b

[a] That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains If *namaskāraḥ* be read, the meaning would be 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence' [b] That is, the three mystical words *bhūr bhuvaḥ svaḥ*

124. Now the divinity of the sacred utterances collectively is Prajāpati[a], while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दैवतं तु hm[1]r, दैवतं तु fk, दैवतं च b.

[a] Cp Sarvānukramaṇi, Introduction ii. 10· *samastānāṁ prajāpatiḥ*

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)[a].

वाग्देवत्यो hdbr^1r^4 (p 56, śloka 133), वाग्देवत्यो r, वाद्वित्यो f, वाक्देव॰ m[1], वाग्देवो k —दैवः क एव r^1r^4bfkr, दैवः क एव hdm[1].—The end of the *varga* is here marked after this śloka (125) by २५ in hdm[1], but after 124 in bfk. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty fifth *varga* would without any apparent reason contain only three ślokas The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

[a] On this śloka is based Sarvānukramaṇī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyatmikaḥ* (see Ṣaḍguruśiṣya) corresponds to *ka*.

26. The first three hymns. Authors of Vaiśvadeva hymns.

126. The first hymn is addressed to Agni. Its seer[a] is Madhuchandas. The seven triplets[b] which follow it should all be recognized as addressed to different deities.

आग्नेयं hm^{1}rfk, अग्नये b.—॰स आर्षकम् hm^{1}r^{3}r^{4}r^5, ॰स आवृणः b, ॰स आवृणु f, ॰शत्यावृणु k, ॰स आदितः r.—ज्ञेयाः सर्वे hm^{1}r^{3}r^{4}r^5, ज्ञेयास्त्वन्ये b, ज्ञेयास्त्वन्ये fk, ज्ञेयास्त्वन्यो r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r^4: *ghapustakoddhṛtapāṭhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

[a] More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' [b] That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1–3) is addressed to Vāyu, the following one (2. 4–6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7–9), one also to the Aśvins (3. 1–3), one to Indra (3. 4–6), then one to the All-gods (3. 7–9).

त्वेषां hm^{1}r, तेषां bfk.—॰णोऽथाश्विनो hr^{3}r^{4}fkr^{2}r^5, ॰णो ह्याश्विनो b, ॰ण आश्विन्य r.—थैन्द्रो hr^{3}r^5, स्त्वैन्द्रो fkr^2, विन्द्रो b, ऐन्द्रो r.—तो hr^{3}r^5, थो m^1, वो bfk, यः r.—वैश्वदेवकः hm^{1}r^{3}r^5, वैश्वदेवतः bfk, पञ्चमसूचः r.

128. Now (this) last triplet (3. 7–9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)[a], or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods[b].

तन्नामा hr^{3}r^{4}r^{5}m^1, नानामा bfk, नान्यः पश्चाद् r.—विश्वलिङ्गो वा hm^{1}r^{3}r^{4}r^{5}b, विश्वलिङ्गो fkr. After this there is a lacuna of four pādas in fk: ॰लिङ्गो [वा - - शार्याति गो] तमे घ स्वजिश्वमि.—गायत्रोऽन्त्यस्तु यस्तृचः hdr, गायत्रो त्व यस्त्रिचः b, गायत्रो स्त्वयरस्तृचः r^{1}r^{4}r^6 (r^6 or *ca* first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—बहुदैवतम् rb (= Nirukta xii. 40), बहुदेवत॰ r^4, बहुदैवत्यम् r^3, बहुदेवत्यम् hd.—अन्यत्तु m^{1}r^3, अन्यं तु hb, ॰मन्त्रस्तु r^{1}r^4.—128^d = iii. 33^d.

[a] That is, each of these three stanzas contains the name *viśve devāsaḥ*, or in other words it is characterized by the term *viśva*. [b] According to Yāska (Nirukta xii. 40) this (i. 3. 7–9) is the only gāyatrī triplet addressed to the Viśve devāḥ. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods *yat tu kiṃ cid bahudaivataṃ tad vaiśvadevānām sthāne yujyate* Cp Roth, Erläuterungen, p 167, also Ṣaḍguruśiṣya on Sarvānukramaṇī i. 139.

129. In[a] Luśa[b], Duvasyu[c], Śāryāta[d], Gotama[e], Ṛjiśvan[f], Avatsāra[g], Paruchepa[h], Atri[i], the seer Dīrghatamas[j],

दुवस्यौ r, य वात्स्ये hdm^{1}r^{3}r^{4}r^5 (lacuna in fk) the latter must be a very old corruption as MSS of both families have it The only MSS with the correct reading are apparently r^1 and r^6.—गौतमे hdm^{1}b, गोतमे r, the reading of fk (where the गो of लिंगो seems to have caused the lacuna see note on 128) लिगोतमे also points to गोतमे. गौतमे and गोतमे are frequently confused in the MSS cp critical note on i 58 —परुच्छेपे hr^{3}f, परुत्त्सेपे b, परुचेपे r, परचेपे kr^2, परेश्रेपे m^1—अत्रौ r (=r^{1}r^6), पुत्रे bfkr^{2}r^{5}hdm^{1}r^{3}r^4 *the latter* must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (॰च्छेपे अत्रौ).—दीर्घतमस्तृषौ hm^{1}r, दीर्घतमस्तृषौ b, दीर्घतत्तृषौ f, दीर्घतत्पृथौ kr^2.—The end of the *varga* is here marked by २६ in hdbfk, not in m^1.

[a] The following twenty seers enumerated in 129 131 are all authors of hymns to the All-gods. [b] Seer of RV. x. 35, 36 [c] Seer of RV x. 100 [d] Seer of RV. x. 92 [e] Seer of RV. i. 89, 90. [f] Seer of RV vi. 49-52 [g] Seer of RV. v 44 [h] Seer of RV. i 139 [i] Seer of RV. vi. 41-43 [j] Seer of RV. i 164

27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha[a], Nābhānediṣṭha[b], Gaya[c], Medhātithi[d], Manu[e], Kakṣīvat[f], Vihavya[g], as well as in many other seers[h],

कक्षीवति r, कचोवते hdm^{1}r^4, काचीवते bfkr^2.—॰प्यथर्षिषु hm^{1}r^{3}r^{4}bkr^{2}r^5, ॰षु चर्षिषु r.

[a] Seer of RV. vii 34-37, 39, 40, 42, 43. [b] Seer of RV. x 61, 62. [c] Seer of RV. x. 63, 64 [d] Seer of RV. i. 14. [e] Seer of RV. viii. 27-30 [f] Seer of RV. i 121, 122. [g] Seer of RV. x. 128. [h] *Besides the twenty here enumerated* there are about ten other authors of Vaiśvadeva hymns in the RV; see Aufrecht, RV^2 vol. ii, p. 668, *under derāh. Seventeen of the twenty seers enumerated above* (the omissions being Atri, Gāthin, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya[a], Bṛhaduktha[b], Viśvāmitra[c], and Gāthin[d], variations (*vipravādāḥ*)[e] are here (in the Ṛg-veda) apparent in their respective praises.

विश्वामित्रे च hm^{1}r, विश्वामित्रे थ bfkr^{2}r^{5}r^4.—विप्रवादाश्च hm^{1}r^{1}r^{4}r^6, विप्रवादास्तु r, विप्रवादांश्च bfk.

[a] Seer of RV. i. 186. [b] Seer of RV. x. 56. [c] Seer of RV. iii. 57. [d] Seer of RV. iii. 20. [e] That is, these seers differ from one another in regard to the deities addressed in their Vaiśvadeva hymns.

132. Now the teachers Yāska [a] and Śāṇḍilya say that any formula [b] in which a combination of many (deities) appears, is addressed to the All-gods.

बह्वीनां सं॰ hm^{1}r, बह्वीर्वा चं b, बह्वीर्वा सं॰ fk.—वैश्वदेवं तद्द hm^{1}r^{3}r^{4}r^5, वैश्वदेवं तम् r, ॰देवं त्वम् b, ॰देवत्वं f, ॰देव तुम् k.

[a] In Nirukta xii. 40: see above 128, note [b]. [b] *Mantra* is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods [a].

वदेत्सर्वं hrbfk, वदेत्सूर्ये m^1.—बह्वदैवतम् hm^{1}rbfk (Nirukta xii. 40), ॰देवतम् r^{1}r^6.

[a] See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātitā*) in (the sense of) all-comprehensiveness [a] (*sarvāvāptau*).

The words सर्वा to स्तुताः (inclusive) are omitted in fk.—इत्येषा bfkr^{2}r^{5}hm^{1}r^{3}r^4, इत्यासां r.—निपातिता hdr, निपातितौ bm^{1}r^{4}r^6, निपातिति fk.—The end of the *varga* is here marked by २७ in bfk, by २८ in hd, not at all in m^1.

[a] That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

28. Passages of the Ṛg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Praüga deities [a]. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतस्तु hm^{1}r^{3}r^{5}r^4, सरस्वतस्तु bfk, सारस्वतः r — सप्तम hm^{1}r^{3}r^{5}r^4, सप्तमा b, उत्तरम fkr^2, सप्तमस्तु r — एताः प्रउग° hdr, एता प्रउ° b, इना प्रउग° fkr^2 — After 135^{ab} the following line (not found in hdm^{1}r^{3}bfkr^{2}r^5) is added by r

अविद्यमान ऊने वा प्रउगेष्वत आवपेत् ।

— सरस्वतीति hm^{1}bfk, सरस्वती तु r — द्विविधम् hdm^1, द्विविदम् fk, द्विविवम् b, द्विविधाम् r — ऋक्षु hm^{1}bfk, ह्यृक्षु r — सर्वासु सा hm^{1}r^{3}r^{5}r^4, संदृश्यते r, सदृश्यते b, सदृश्ने fk

[a] RV. i. 3 10–12, where Sarasvatī appears as a Prauga deity, is explained in Nirukta xi 26, 27 Sarasvatī again appears as a Praüga deity in RV ii 41 16–18 Cp below, iv. 92

136. as a river, and as a deity Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river[a] are six, (and that there is) not a seventh :

नदीवद्देवतावच्च hbfkr^2 (Nirukta ii. 23), नदीवच्चैव वाग्वेव r — तत्राचार्यस्तु hdm^1, सत्राचार्यस्तु b सूत्राचार्य्यस्तु fkr^2, सूक्ताचार्यस्तु r^{3}r^{4}r^5, तथैवमुभयं r — शौनकः hdm^{1}r^{3}r^{4}bfkr^{2}r^5, सृतम् r — नदीवन्निगमाः r^{3}r^{4}r^{2}r^5, नदीवन्निगमा b, नदीवन्निगमो fk, नदीवद्देवताः hdm^1.— षट् ते hm^{1}r^{3}r^{4}r^{2}r^5, पन्ने fk, पट्टे b — 136^{cd}–138^{cd} seem to be omitted in r^1 (and r^6 ?), as these five lines are relegated to a footnote by Rājendralāla Mitra

[a] Cp Nirukta ii 23 *sarasvatīty etasya nadīvad devatāvac ca nigamā bhavanti.*

137. (the six being)[a] 'Best Mother' (*ambi-tame*: ii. 41. 6)[b], 'Alone' (*ekā* vii 95. 2), 'On the Drsadvatī' (*drsadvatyām*: iii. 23. 4^{cd}), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'[c] (x. 64 9 and vi. 52 6^b). Yāska, however, regarded this (passage), 'She with her might' (*iyaṃ śusmebhih* : vi. 61. 2)[d], to be a seventh.

अम्येका hm^1, अन्वेका fkr, अनेका b — चित्र इच्च hr^{3}r^{4}r^2 (?) r^5, इम bfk.

[a] As the first line of the śloka contains pratīkas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk, *citra imam*, gives six pratīkas; *imam* (x 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48) *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the RV also begins *citra it* (x 115 1) For these reasons *citra imam* appears to be the preferable reading [b] In this passage Sarasvatī is again a Prauga deity; cp. 135, note [a].

[c] There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuḥ sindhuḥ*), vi. 52. 6^b (*sarasvatī sindhubhiḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sādhayantī dhiyam*). The latter passage could not have been meant, as Sarasvatī is here one of the three sacrificial goddesses along with Iḷā and Bhāratī in an Āprī hymn. If *sarasvatī* is meant to represent two pratīkas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dṛṣadvatyām* in the same line is the third pāda of a stanza. [d] This stanza is expressly stated by Yāska (Nirukta ii. 23) to be addressed to Sarasvatī as a river: *athaitan nadīvat.*

138. Aitara[a] regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to Sarasvatī (*sārasvata*) in the Maitrāyaṇīya (Saṃhitā)[b], because the oblation is (here) the chief thing[c], has stated (that it is addressed) to Vāc[d].

°स्वैतां $hr^3r^4fbkr^2r^5$, स्वैनां m^1.—याज्या $hr^3r^4m^1br^2r^5$, यज्या fk. The anusvāra must have dropped out owing to the following स्वै°.—°ह्रविषः hm^1r, °हृधिपः b, °हृधिप f, °हृविप k.—एवैतरो hdm^1rb, एवोनरो fk.

[a] This name is not found elsewhere. [b] iv. 14. 7 (among the *yājyānuvākyā* texts). [c] That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river. [d] That is, Sarasvatī = Vāc; cp. Nirukta vii. 23, where Sarasvatī is the only one of the fifty-seven names of *vāc* (Naighaṇṭuka i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to Indra, as well as seven others after it (5–11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4–9) are addressed to the Maruts.

चान्यान्यतः hm^1b, चान्यतः fk, चान्योऽन्यतः r.—पलादह bfr^4, वलादह kr^2, पडादह hdm^1r.—The end of the *varga* is here marked by २८ in bfk, not in hdm^1.

29. Indra associated with the Maruts in RV. i. 6.

140. One (of them), 'What is firm' (*vīḷu cit*: 6. 5) is sung in honour of Indra with the Maruts. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7^c)[a] is addressed to two deities.

वीळु hdm^1, वीलु bfkr, पीलु r^3, विलु r^1, विलु r^2, वालु r^5.—इन्द्राय $hm^1r^3bfkr^2r^6$, इन्द्रायं r, इन्द्रोऽयं r^1.—एकान्तरायामु hm^1r, एकांतरास्त्व° fbk.—अर्धर्चौ त्वो dm^1, अर्धर्चोऽन्यो r^4r^5, अर्धर्चान्यो h, अर्धर्चन्यो r, °र्धान्यो b, °र्धर्चैत्यो f, °र्धर्चैत्यो k.—द्विदेवतः $brfkr^4r^5$, द्विदेवतः m^1, द्वि देवतः hd.

[a] That is, the third pāda, this being a gāyatrī stanza.

141 For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus 'both glad (and) equal in brilliance' (*mandū samanavarcasa*), or (this means) 'with him who is glad (and) of equal brilliance'[a]

मरुद्गणप्रधाणो hm^1r °धायो fk, °धाद्यो b —हीत्य चेन्द्रो r^5 हित्य चेद्रो m^1 हीत्य चद्रो b हीत्य चैन्द्रो b हीत्य चेद्रो f हित्य चेद्रो k (य?) हीत्य च $r^2r^3r^4$ ऽय हीन्द्रश्च r —मन्दू $hr^3r^4m^2r$ मृदू b मन्दु r^2, मन्द्र fk —समानवर्चसा r^4 (=RV) °वर्चस्य hdr^3m^1, °वर्चसौ r °वर्चस्य bfk

[a] These alternative explanations are based on Nirukta iv 12 *mandu mad snu yuvam sthah apt va manduna teneti syat samanavarcasety etena vyakhyatam*

142 Those to whom (the hemistich appears to be) addressed to two deities[a], explain (the final vowel of) *mandu* as not liable to phonetic combination (*pragrhnanti*)[b] One (however) who from his study (of it) recognizes the pada to have only one deity, deserves a hearing,

मन्दू hdr मन्न b मद् k मयडू $r^1r^4r^6r^5$ —येषामेव $hm^1r^3r^4r^5b$ येषामेय r एषामेव fkr^2 —एकदेवत्यम् hdbfk, °देवत्सम् m^1 °दैवत्यम् r —विद्यायां° hdbf विद्येया° r विद्याना° $r^1r^4r^5$ —°ध्ययनात् $hrm^1r^1r^4r^5$, °त्ययनात् fkr^2 °त्यनयत् b

[a] The two deities would be the host of the Maruts and Indra, but cp Griffith Translation of the Rig veda on i. 6 7 and Grassmann Worterbuch, under *mandu*
[b] *Mandu* is treated as pragrhya in the Padapatha

143 as Rodasi in the Atharva veda (*atharvāngirasa*) is (regarded as one) of the wives of the gods[a]

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts[b]

अथर्वाङ्गिरसे hrm^1, अथर्वाङ्गिरसे b आथर्वागरसे f आथर्वांगरसे k — 143[ab] is omitted in $r^1r^4r^6$

[a] In RV v 46 8 *ródasi* is treated as pragrhya in the Padapatha (doubtless because not accented *rodasī*) This stanza also occurs in the Atharva-veda vii. 46 8 It is commented on by Yāska (Nirukta xii. 46) who however explains *ródasi* here as *rudrasya patni* Cp Sāyana on RV v 46 8 [b] That the praise of the Maruts is predominant here is supported by the wording of the Sarvānukramaṇī 'the six (stanzas) *ad aha* (6 4–9) are addressed to the Maruts *v ilu cid* (6 5) *indrena* (6 7) are also addressed to Indra'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṃśam*) with the great Indra.

विचिकित्सितः hr^{3}r^{4}bfkr^2, विचिकित्स्यते r.—मरुद्गणं महेन्द्रस्य hdr, मरुद्गणमहेन्द्रस्य r^4(r^3?)bfk, मरुद्गणेर्महेन्द्रस्य r^{1}r^{4}r^{6}r^2, मरुद्गणं प्रधानस्य m^1.—समांशं hm^{1}r, समाशं f, शमाशं b, समासं r^{1}r^{4}r^{6}k.—सकलं hm^{1}r, शाकलं r^{1}r^{4}r^6, साकला bfk.—The end of the *varga* is here marked by २९ in hm^{1}bfk.

30. The deities of RV. i. 12, and of the Āprī hymn i. 13.

145. The hymn 'Agni' (*agnim*: i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate*: 6^a), is addressed to two deities: they mean Nirmathya and Āhavanīya[a].

°ग्निदैवत्यं hm^{1}r, °दैवत्यें b, °देवत्यो fk.—द्विदैवतः hbfk, द्विदेवतः m^{1}r^{3}r^{4}r^6 (Sarvānukramaṇī द्व्यग्निदैवतः).—निर्मथ्या° r^{1}r^{4}fk Sarvānukramaṇī, निर्मन्थ्या° hdr^{6}m^{1}b.—°यार्थाव् hdm^{1}rb, °यार्थव् fk, °यार्था r^{1}r^4, °यार्थे r^6.

[a] Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramaṇī on RV. i. 12: *pādo dvyagnidaivato nirmathyāhavanīyau.*

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm^{1}bfk, देवताः स्तुताः r.—स्तूयन्ते hm^{1}r, स्तयंते b, श्रूयते r^{1}r^{4}r^{6}fk.—ह्यग्निना hm^{1}rb, ग्निना fk.—In r^{1}r^{4}r^6 146^{cd} reads:

श्रूयते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel[a] (*idhma*) is praised, in the second Tanūnapāt, Narāśaṃsa in the third, but in the fourth Iḷa is praised;

स्तुतश्चेध्मो hm^{1}rb, श्रुतश्चेध्मो fk, समिद्धस्तु r^{1}r^{4}r^6.—स्तूयते त्विळः hm^1, स्तूयते त्विलः r, स्तूयते न्वितः b, श्रूयत न्विलः f, श्रूयतां विलः k.

[a] On the Āprī hymns, see Roth, Erläuterungen, pp. 122–124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together

देव्यस् hm¹bfk, देव्यस् r· the Sarvānukramanī has the Vedic form देवीः.—न्यया hm¹rfb, न्यपा r⁶, न्यया kr²—संस्तुतौ सह hm¹r³, स्तुतौ सहे (सं being omitted) b, स्तुतौ रहे (the preceding four syllables यष्टव्या सं being omitted) fk, स स्तुतौ सह r⁶r⁷, तु स्तुतौ सह r.

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvastr is to be known as praised in the tenth.

देव्याव् hm¹r, देव्याव् fkr²r⁵, देव्याद् b—स्तुतः hm¹r, स्वतः b, श्रुतः fk—The end of the *varga* is here marked by ३० in hdm¹bfk.

31. The eleven Āprī hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākrtis' to be praised.

स्तुतं m¹r⁵, स्तुत b, स्तुत fk, स्तुति hdr—देवीर् hm¹, देवी r³bfk, देव्यो r—°कृतीरिति hm¹r³bfk, °कृतीरिह r

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āprīs; the second (deity), however, is subject to option (*vikalpate*) [a].

°या तु विकल्पते hr³r⁶bfr², °या तु विकल्प्यते m¹k, °याया विकल्प्यते r.

[a] As to how this option applies, see below, ii 155-157

152. As to the Āprī hymns, including the Praisas (ritual summons), they are eleven (in number); or (rather) the Praisa hymn [a] (consists of) sacrificial formulas, while these other (hymns of the Rg-veda) are ten (in number) [b].

सहामीसूक्तानि hm¹r³r⁵, सहैयसूक्तानि bfkr², सहैव हैतानि r.—तान्येकादश सन्ति च hm¹r³bfkr²r⁵, त्येकादश प्रचक्षते r.—यजूंषि hm¹r³fkr²r⁵, यक्षांसि b, यजुषः r—°तराणि तु hm¹rb, °तराणि च k, °तराणि f.

[a] Which consists of twelve *yajūmṣi*, that is, VS xxi. 29-40 This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āprī hymns (*tāny etāny ekādaśaprīsūktāni*) Cp Roth, Erläuterungen, p 122 [b] The ten Āprī hymns of the Rg-veda are enumerated in the Anuvākānukramaṇī, 10-12, p 48 of my edition of the Sarvānukramaṇī. See also ĀŚS. iii. 2 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)[a], one to Prajāpati (*prājāpatya*)[b], and one used at the horse-sacrifice (*āśvamedhika*)[c], and the one (employed) in the human sacrifice (*puruṣasya medhe*)[d]: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuḥṣu*).

पुरुषस्य तु hm[1], पुरुषस्य च rbfk.—यजुःष्वेव r, यजुष्वेव hm[1]bfk.—तानि षट् hm[1]r[3] bfkr[2]r[5], तच्च ह r.

[a] That is, VS. xx. 36–46 (cp. ŚB. xiii. 9. 3[16], note); xx. 55–66 (cp. ŚB. xii. 8. 2[19]); xxi. 12–22 (cp. ŚB. xii. 9. 3[16]). [b] That is, VS. xxvii. 11–22 (see commentary on the first stanza and cp. ŚB. vi. 2. 2[1] ff., especially [10] and note on [12]). [c] VS. xxix. 1–11 (cp. ŚB. xiii. 2. 2[14]). [d] Referred to in Śāṅkh. ŚS. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29–40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuḥṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas[a], and that which Dīrghatamas sang (i. 142),

यजुःष्वाद्रियेत तत् m[1]r, यजुष्वाद्रिये तत् h, यजुष्टादये ततः b, यजुषा इत्येव तः fk, यजुःष्वाद्रियेषु च r[1]r[4]r[6].—प्रैषगतं hm[1]r[3], प्रैषकृतं bfkr.—सूक्तं यच्च hm[1], यच्च यच्च r, यच्च तच्च fkr[2], यच्च only b, यत्तु तच्च r[5]r[7].—The end of the *varga* is here marked by ३१ in hm[1]bfk.

[a] That is, Āprī stanzas belonging to (*-gata*) or turned into (*-kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

32. Tanūnapāt and Narāśaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)[a]: only these three contain both[b] (Tanūnapāt and Narāśaṃsa). Both that which is mentioned in (the collection of) Gṛtsamada[a] (ii. 3) and in (that of) Vādhryaśva[a] (x. 70),

मेधातिथौ hm[1]r[3]r[5]r[7], मेधातिथेर् fkr[2], मेधातिथिं r.—°वन्ति तु hrbfk, °वंति च m[1].—ऋषौ गृत्समदे hm[1]r[3]r[5]r[7], ऋषिर्गृत्समदो bfkr.—वाध्र्यश्वे hm[1]r[3]r[5]r[7], वाध्र्यश्वस् r, वाधृवंस्वं f, वाधृवंस्व k, वागृयंस्वं b.—च hr[3]r[5]r[7]b, व fk, तु r.

[a] Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. [b] *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātitham dairghatamasaṃ praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśī (Vasiṣṭha), contain Narāśaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni[a] (x. 110) sang,

अत्रेश hm^{1}fr^{3}r^{2}r^{5}r^7, अत्रेस b, अत्रे च k, अत्रिस्तु r —ददर्श च hm^{1}r^{3}bfkr^{2}r^{5}r^7, ददृशे च r.—गस्त्यश hm^{1}r^{3}br^{5}r^7, गस्त्यस्तु r, no particle in k —जमदग्निस्तु r. जामदग्नस्य b, वामदग्न्यश r^{5}r^7, वामदेवश hdm^{1}r^3 —There is a lacuna in fk between गस्त्य and यज्जगौ.

[a] The reading of hdm^{1}r^3, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnaḥ*. There is no Āprī hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4–21); cp. Roth, Erläuterungen, p 122, and Sarvānukramaṇī, Introduction, p xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated[a] (to belong) to the stanzas of Medhātithi (i. 13. 1–12),

°थेर्ऋचा यांसु *b*, °थेर्ऋचा या तु *fk*, °थेर्ऋचो यासु m^{1}r^{3}r^{2}r^{5}r^7, °थेऋचोर्याश *b*, °थेर्ऋचोर्याश d, °थेस्तृचां यासु r

[a] Above, ii 146–150

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)[a] as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापिं ताः hr^{3}m^{1}r^{2}r^{5}r^7, यथापि ताः bfk, यथामीकाः *r* —सर्वम् hr^{3}m^{1}bfkr^{2}r^{5}r^7, सोऽधम् *r* —हीध्मः hm^{1}r^{3}r^{5}r^7, हीध्मो b, हीध्मे r, हीध्मौ *f* —ध्मातेर्वेतत्कृतम् hm^{1}r^{2}r^{3}r^{4}r^6, ध्मातेर्येतछतम् b, ध्मातेर्येतत्कृतम् fk, ध्मातेवैतत्कृतम् *r* —ध्मातो r, ध्माते bfk, इंधेर् hdm^1.—हीध्मः hm^{1}rbfk, होन्धे r^{3}r^{5}r^7.—The end of the *varga* is here marked by ३२ in hm^{1}fk. The last pāda is repeated in b only.

[a] This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. Tanūnapāt. Narāśaṃsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt[a] by name. That (celestial Agni) extends (*yachati*)[b] his body (*tanum*).

They say that 'Napāt' is a descendant[c], and that the origin of this one (*asya*) is from that one (*amutas*)[d].

यच्छत्यसौ तनुम् hm^{1}r^{3}r^{2}r^{5}r^7, यच्छित्यसौ तनम् b, यच्छित्यसौ तनुम् f, सोऽप्युच्यते तनूः r.—असुतोऽस्य hm^{1}r^{3}bfkr^{2}r^{5}r^7, अमृतस्य r.

[a] Cp. above, ii. 26: *ayaṃ tanūnapād agniḥ*. [b] Cp. ibid.: *asau hi tananāt tanuḥ*. [c] Cp. ii. 27: *anantarāṃ prajām āhur napād iti*. [d] Cp. ibid.: *napād amuṣya caivāyam agniḥ*, and ii. 26[cd].

2. Now some say that Narāśaṃsa here is Agni[a]. Again (*atha vā*) others (use the term) in (the sense of) sacrifice[b], (saying) 'all men (*narāḥ*) utter praise (*śaṃsanti*) seated at it.'

नराशंसमिहैके तु hm^{1}r^{3}bfkr^{2}r^{5}r^7, °सन्त्विहैके तु r.—अग्निमाहुरथेतरे hm^{1}r^{3}r^{5}r^7, हतुमित्याहुरथंतरं fk, हेतुमित्याहुरथंतरं b, होतृभिस्त्वाहुरध्वरे r.—इति वाध्वरे hm^{1}r^{3}r^{5}r^7, इति वा नरः bk, इति चानरः f, इति वादिनः r.

[a] This is the opinion of Śākapūṇi according to Yāska, Nirukta viii. 6: *agnir iti śākapūṇir: naraiḥ praśasyo bhavati*. [b] This is the view of Kātthakya, ibid.: *narāśaṃso yajña iti kātthakyo: narā asminn āsīnāḥ śaṃsanti*.

3. Others say he is Agni, because he is Narāśaṃsa as the object of praise (*praśasya*) by men seated at the sacrifice[a]; and so also say the ritualists (*ṛtvijo naraḥ*)[b].

एतमेवाहुरन्येऽस्मिन् hm^{1}r^{3}br^{6}r^7, इतिमेवाहुरन्येऽस्मिन् fk, तदाहुरग्निमेवायम् r.—ह्ययम् hr^{3}bfkr^{2}r^{5}r^7, त्वयम् r.—प्रशस्य hdb, प्रवास्य fk, प्रशंस m^1, शस्यत r.—चैवर्त्विजो नरः hr^{3}bfr^{2}r^{6}r^7, चैवोर्त्विजो नरः m^1, चैर्त्विजो नरः k, च ऋत्विजो नराः r.

[a] The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśaṃsa is (1) Agni: *naraiḥ praśasyaḥ* (Śākapūṇi); (2) *yajña: narā asminn āsīnāḥ śaṃsanti* (Kātthakya). The third here added is a combination of the other two: *narair āsīnair adhvare praśasyaḥ*; it is identical with the explanation given in ii. 28: *yajñe yac chasyate nṛbhiḥ*. [b] This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis[a], and (is derived) from the root *iḍ*, expressing praise[b]: Agni is called *iḷāvān*[c] ('possessing

refreshment ') either from that (root) or from the root *id*, expressing increase [d].

इलसृपिष्ठतं b, इपसृपिष्ठतं fk, इपस्त्विपिष्ठतं r[2], इडस्त्विपिष्ठतं r[3]r[5]r[7], इडस्त्विपीष्ठतं hdm[1], इलात्विपिष्ठतं r.—ईडेस स्तुतिकर्मणः hr[3]br[5]r[7], ईढोय स्तुतिकर्मणः f, ईद्योय स्तुतिकर्मणः kr[2], द्युपिभिर्गतिकर्मणः r—इळावांस् f, इलावांस् bk, इडावांस् hm[1]r.—योक्तोऽपिर् hm[1]bk, योक्तौपिर् f, चोक्तापिर् r.—इडिना hm[1]r[3], ईडिना r[5]r[7], ईलिना fb, ग्रलिना k, इरिणा r—वर्धिकर्मणा r[5], वर्धिकर्मिणा hm[1]r[3], वृद्धिकर्मणा r[7], वर्त्ति-कर्मणा b, वास्त्वर्त्तिकर्मणा fk, गतिकर्मणा r.

[a] The meaning of this reading (*rsi-krtam rūpam*) I take to be this: the form Iḷa, it *is true, does not occur in the Rg-veda*, nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *īd*, 'to praise,' which occur in the Āprī stanzas addressed to Iḷa (cp. Roth, Erlanterungen, p. 118) I was at first inclined to adopt the reading *isi-krtam*, 'made from the root *is*' (=*iḍ*, cp Grassmann, Worterbuch, sub voce *id*), but this seemed incompatible with the following *īdeś ca* (not *īder vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *is* in his explanation of Iḷa (see next note). [b] Yāska (Nirukta viii 7) derives *iḷa* from either *īd* or *idh* *īḍteh stutikarmana indhater vā* [c] Our author has to say 'Agni is called *iḷāvān*,' because *iḷa* itself does not occur in the Rg-veda. [d] *The preceding vā in vokto shows that the vardhi- of the MSS must also contain vā* (that is, *vā rddhi-*) The dropping of the *d* in the MSS is doubtless due to confusion with *vardhin* and other derivatives of the root *vrdh*, which happens to have the same meaning as *rdh*

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribrmhitam*) with food [a], or because, when sacrificed to, he (Agni) is furnished (*paribrṃhitaḥ*) [b] with fuel.

यहुतो hm[1]r[3]r[5]r[7], यहुतो b, युह्रतो f, यः स्तुतो r—वा सन्न् m[1]dr, वा संन्न् h, वा सम् bfk.—परिबृंहितः hm[1]r[3]r[4]r[5], परिवृंहते fk, परिवृंह्यते b, परिवृह्यते r—The end of the *varga* is here marked by १ in dbfk, not in m[1].

[a] That is, the oblations are laid on it. [b] The etymological explanation is similar to that of Yāska (Nirukta viii. 8): *barhih paribarhanāt.*

2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods) [a]; they follow Agnāyī, and so also Agnāyī (follows) Agni [b].

द्वारस्तु r, द्वारस्व b, द्वारस्य $hm^1r^3fkr^2r^5r^7$ (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—प्रोक्ता omitted in fk.—पत्नयः hdm^1, पत्नय b, यत्नयः fk, यत्नतः r.—6^{cd} follows the reading of hm^1rbfk:

आग्नायीमन्ववर्त्तन्त नाग्निं नाग्नाय्य एव च $r^1r^4r^6$.

[a] This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantāṃ patibhyo na . . . devebhyo bhavata suprāyaṇāḥ.* [b] This remark is intended to show the identity of the *devyo dvāraḥ* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śākapūṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe gṛha-dvāra iti kātthakyaḥ; agnir iti śākapūṇiḥ.*

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations [a].

ध्रुवं स्थितास्तासु hrbfk, ध्रुवास्थितस्तासु $r^1r^4r^6$.—संस्तूयन्ते $hm^1r^3bfkr^2r^5$, स्तूयन्ते च r.—स्तुतिष्विव $hr^3r^5r^7$, स्तुतिष्वे m^1, स्तुतिष्वथ r, स्तुतिष्टर्थ b, स्तुतिथव f.—हविःषु च m^1r, हविष्षु च h, हिवेषु च bfk.

[a] Because they, as well as the other Āprī deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktoṣāsau*); they too are regarded as related to Agni. For the Dark (*śyāvī*) [a] is related to Agni [b], while Dawn is, as it were, a sixteenth portion (*kalā*) of that time [c] (*kāla*).

नक्तोषासौ च ये $hr^3m^1fkr^2r^5r^7$, नक्तोषा सा च ये r, नक्तिवात्ये b.—श्याव्याग्नेयी $hm^1bfr^5r^7$, श्यावाग्नेयी r^3d, श्यामाग्नेयी r, भ्याव्याग्नेयी k, भाव्याग्नेयी r^2.—तस्यैवो॰ bfkr, तथैवो॰ hdm^1.—कलेव तु hb, कले च तु fk, कलैव तु m^1r, किलावमा $r^1r^4r^6$.

[a] Śyāvī is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. [b] Thus Śyāvī = Night occurs in the first stanza of an Agni hymn (i. 71. 1). [c] That is, Uṣas being a part of Śyāvī would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātrer aparaḥ kālaḥ.* The reading of $r^1r^4r^6$ is doubtless a corruption of *kalāvamā*, i.e. Uṣas is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens [a] (*uchati*) the darkness, Night (*naktā*) anoints (*anakti*) [b] her with drops of dew (*hima*) [c]; or else this (form) might be (derived) from the root *añc* [d], preceded by the negative (*nañ*) [e], (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) [f].

हिमविन्दुभिः hm^{1}rb, हि विन्दुभिः fk —अपि वाव्य° hm^{1}r (Nirukta viii 10 अपि वा --- अव्य°) अभि वा° bfkr^2 —नञ्पुर्वाघेर् hd, नञ् पुर्वा वेर् r, नञ् पुर्वा चेद् m^1, न पुर्ब्बायेर् b, न पुर्वयेर् f, (न पुर्वं ?) चेर् r^2, न पुर्वयेर् k —This śloka is omitted in r^{1}r^{4}r^6.

[a] Cp Nirukta ii 18 *usah kasmād? uchatīti* [b] Nirukta viii 10 *nakteti . anakti bhūtany avaśyayena*, cp ii 18 on *rātri rāter va syād danakarmanah pradīyante 'syām avaśyayah* [c] *Hima bindu*, in the plural, is here substituted for the plural expression *avaśyayāh*, twice used by Yaska in connexion with night [d] That is, *naktā* = *an akta* as far as the meaning is concerned, the derivation from *añj* (from which comes *vy akta* itself) would have been more natural, but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*) Rajendralala Mitra, who has the corrupt reading *pūrvām ver*, refers to RV i 72 9, where the word *veh* occurs This is indeed verification gone wrong [e] An early occurrence of the technical form of the negative prefix as used by Pānini [f] Cp Nirukta viii 10 *api vā naktaavyakta-varna*

10 For at first she becomes Gloaming (*dosā*)[a], at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*usas*) by name.

दोपा hm^{1}r^{1}r^{4}r^6, वोपा fkr —निशीथे सा hm^{1}r^{3}br^{2}r^{5}r^7, निशीय सा fk, मध्ये प्राप्ते r —तमस्वती bfkr, तमस्विनी hr^{3}r^{2}r^{5}r^7, तपस्विनी m^1 I have preferred तमस्वती, since it is the form which occurs in Naighantuka i 7 as one of the names of night —सैपा hm^{1}r, शैपा b, श्रेपा fkr^2 —10^{ab} comes first in hm^{1}r^{3}bfkr^{2}r^5, in r (=r^{1}r^{4}r^6) 10^{cd} comes before 10^{ab}.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm^1 —This sloka is numbered ३०० in hd

[a] Dosā and Tamasvati, as well as Syāvi and Naktā, occur in Naighantuka i 7 as synonymns of Rātri.

3. The Two Divine Sacrificers The Three Goddesses. Tvastr.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni[a]. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)[b] by birth

दैव्याव् bm^{1}r (Sarvānukramani) देव्याव् hdr^{3}fkr^2 —अमी hm^{1}r^{3}r^{5}r^7, अघी b, omitted in fk, उभौ r —अपेहि hm^{1}r^{3}bfkr^{2}r^{5}r^7, अपेसु r —दैव्यौ m^{1}b, देव्यौ hdr, दृव्यो fk. cp above, i 108 —जन्मना hm^{1}r, जन्मदा bfk, कथ्यते r^{1}r^{6}r^{2}r^5.

[a] This agrees with Yāska's explanation in Nirukta viii 11 *daivyau hotārāv ayam cāgnir asau ca madhyamah* [b] That is, *daivya* is treated as a patronymic formation from *divya* cp ii 26

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name [a] as abiding in the three lights [b].

वर्तिनी hm^{1}r, वर्त्तनी fbk,

[a] On the three forms of Vāc, see above, ii. 72 ff. [b] Cp. above, i. 90.

13. Iḷā follows [a] (the terrestrial) Agni, Sarasvatī [b] is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhāratī as occupying that (celestial) world.

॰नुगेळा hdm^1, ॰नुगेला r, ॰नुसेला r^{1}r^{4}r^6, ॰नुसेला b, ॰नुश्लेला fkr^2.—मध्यं प्राप्ता hdr^{3}bfkr^{2}r^{6}r^7, मध्य प्राप्ता m^1, मध्ये त्वैन्द्री r.—अमुं hdrm^{1}r^{1}r^{4}r^6, अमू bfk.—स्थिताधि स्लोकं hm^{1}rb, स्थितविलोकं r^{1}r^{4}r^6, स्थिता इलोके fk.—भवति hm^1, भव d, भवतो fk, भरती b, भारतो r.

[a] *Anugā*: cp. *anuvartate*, above, iii. 6. [b] Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajati*) to [a] all these (three) Agnis [b].

वास्वि hm^{1}b, स्वै d, वासै fk, वै वाग् r.—व्यस्ता bfkr, व्याप्ता r^{1}r^{4}r^6, व्यस्ताश् hdm^1.—समस्ता bfkr, समस्ताश् hm^1.—भजत्य॰ hm^{1}r^{1}r^{4}r^{6}bfk, भजते r.—॰मानपि hdrbfk, ॰माननु r^{1}r^{4}r^6.

[a] Cp. *śrita* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6. [b] Thus not only does Iḷā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭṛ, there is praise (of him) as this same terrestrial Agni [a]; or (it may be said) there are stanzas [b] to him as terrestrial, and there is one stanza [c] also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni) [d].

यस्त्वयं प्रोक्तः hm^{1}r^3 (॰त्स्व॰ r^3), यः सोऽयमेव r, यस्तृणामेव r^{2}r^{5}r^7, यःस्तृणामेव fk, यः णामेव b.—स्तुतिः hm^{1}r^{3}br^{2}r^{5}r^7, स्तुतिः f, श्रुतिः kr.—वर्च स्तुः hdbm^{1}fk, वर्चः स्तुः r.—कस्याप्यृक् hdm^{1}r, कस्यापृक् r^{6}r^7, कास्यावीच् fkr^2, कौश्यापीच् b, कौत्साचिप्व् r^{1}r^{4}r^6.—चार्तवेषु च hdrm^{1}fkr^{2}r^{5}r^{7}b, आर्त्तवीषु च r^{1}r^{4}r^6.—The whole line has the following modified form in r^{1}r^{4}r^6: पार्थिवो वाध्यस्थे च कौत्साचिप्वार्त्तवीषु च.—The end of the *varga* is here marked by ३ in dm^{1}bfk.

[a] That is, in Āprī hymns, our author agreeing with the view of Śākapūni quoted in Nirukta viii 14 (*agnir iti śākapūṇiḥ*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭṛ is first mentioned among the Āprī deities (v. 2), secondly, among the atmospheric deities (v 4), and thirdly, among the celestial deities (v. 6) According to the view of others, Tvaṣṭṛ in the Āprī hymns belongs to the middle group. *mādhyamikas tvaṣṭā ity āhuḥ, madhyame ca sthāne samāmnātaḥ* (Nirukta viii 14) He is stated below (iii. 25) to belong to the middle group, when *rūpakartā* Cp Sieg, Sagenstoffe, p 14. [b] That is, in the stanzas of the Āprī hymns addressed to him, he represents the terrestrial Agni. [c] The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii 37 see below, iii 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only. [d] That is, in the hymns to the Seasons any one of the three forms of Agni may be meant The general sense of the second line I take to be · Tvaṣṭṛ in the Āprī hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms I am, however, somewhat doubtful whether I have interpreted this passage correctly

4. The celestial Tvaṣṭṛ. Story of Dadhyañc and the Mead

16. (*Tvaṣṭṛ*) may be (derived) from *tviṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*aśnute*)'[a], or 'he assists (*ut-tārana*) in works (*karmasu*)'[b]. therefore he obtains this name.

त्वषतेर्वा hr³br⁵r⁷, त्वचतेर्वा m¹, त्विषते वा fkr², तुष्टतो वा r —तूर्णमश्नुत एव वा hm¹ (cp Nirukta viii 13), तूर्णमश्नुत एव वा r²r³, तूर्णमश्नुत एव च r⁵r⁷, तूर्णमस्नुत एव वा bfk, तूर्णमश्नुवतीति वा r —कर्मसूत्तारणो वेति hr³br⁵, कर्मसूत्तारणो वेत्ति r²r⁷, कर्म्मसु तारणो वत्ति fk, कर्मसु त्वरणा वेत्ति r

[a] These three etymologies are derived from Nirukta viii. 13 · *tvaṣṭā tūrṇam aśnuta iti nairuktāḥ; tviṣer vā syād dīptikarmaṇas, tvakṣater vā syāt karotikarmaṇaḥ.* In connexion with *tviṣi-tas*, 'from the root *tviṣ*,' Mitra gives one of his marvellously irrelevant references to the Ṛg-veda, x. 84 2 · 'thou art brilliant (*tviṣitas*), O Manyu, like fire' [b] This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇaḥ*. The suffix *-tar* would be accounted for by *tārana*, while *tvas* would be explained by *transposition of letters* (as in Yāska's *parjanya* from *tṛp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭr (who is) Agni[a].

०तमो रश्मी hr³m¹r⁵, ०तमो यशु b, ०तमो यश्च fk, ०तमोजसु r—चन्द्रमुपाश्रितः hm¹rb, चन्द्रमुपाश्रिता fk, चन्द्रमसो श्रितः r¹r⁴r⁶.—सोऽपि hr³m¹br²r⁵r⁷, सापि fk,

सोऽयम् r.—°वाग्निं $hr^3m^1r^5r^7$, °वाग्निः br, °वाग्नि fk.—चेह च hr^3, वेद च m^1r^5, वेद व $fbkr^2$, देव च r^7, वन्दे च r.—यन्मधु $hrm^1r^5r^7$, तं मनुं fr^2, तं मनु k.

[a] This is the celestial Tvaṣṭṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. [a] Well-pleased (with him, Indra) bestowed on the son of Atharvan (i.e. Dadhyañc) even that spell (*brahma*) [b]; and the seer became more brilliant by means of the spell.

ब्रह्मापि $hr^3m^1bfkr^2r^5r^7n(g)$, ब्रह्मा च r, इन्द्रोऽपि n.—सुताय $hr^3m^1bfkr^2r^5r^7$, पुत्राय r.—तदथर्वणः $hr^3m^1bfkr^2r^5r^7$, यदथर्वणे r, (सुधत्ता)यमथर्वणः n, (सुधृता)यमथर्वणः n(m), (सुपता)यमथर्वणः n(g).—दीप्तिमत्तरः $hr^3m^1bfkr^2r^5r^7$, वीर्यवत्तमः r.—18^{cd} *is omitted in* n.

[a] The story of Dadhyañc, as far as related in the following six ślokas (18–23, excepting 18^{cd}), is quoted in the Nītimañjarī on RV. i. 116. 12. It is also told by Sāyaṇa (on RV. i. 116. 12), who states that it is narrated at length in the Śāṭyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1^{18-25}; see Sacred Books of the East, vol. xliv, pp. 444 f.). [b] Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं hm^1bn, तं सृषिं n(m), तमृषि fk, तमृषिर् r, तं त्वृषिर् $r^1r^4r^6$.—न हि प्रोक्ते मधुन्यस्मिन् hm^1rbfk, मधौ ब्रह्मन् $r^1r^4r^6$, चिप्रं प्रोक्ते मधौ तस्मिन् n.—जीवन्तं त्वोत्सृजाम्यहम् hm^1rbfkn, जीवनं त्वहमुत्सृजे $r^1r^4r^6$.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śacī had said.

विविक्ते $hr^3m^1r^5r^7$, विविदेन् b, विवेचेन् f, विंवेचेन् k, विधिवन् r, मिथुनौ n.—तदाचष्टे $hm^1rbn(g)$, सदाचष्टे f, तन्नाचष्टे n.—The end of the *varga* is here marked by ४ in hm^1bf, not k.

5. The horse's head of Dadhyañc. The middle Tvaṣṭṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आम्श्येन $hr^3r^5r^7$ Sāyana, आश्चेन n(g), आश्वेन m^1rn, अश्वेन fk, यश्वेन b —भवान् hm^1bfkn, ऽभवत् r.—याहयत्वावा $hr^1r^4r^6$, याहयत्वागं m^1, याहयत्वा च fk, याहयत्वावे b, याहय त्वं तन् r, याहय त्वं च n —मेन्द्रश्च $hr^2r^3r^5r^7$, मेन्द्रः श्च f, मेद्रश्च m^1, ऐन्द्रश्च hd, मेन्द्रश्च r —त्वा मधीत्तत: $hm^1r^3r^2r^5r^7$, त्वां मवीतत: b, त्वां मवीतत: f, त्वां हनिष्यति r, (दध्यङ् म)ध्वम्रवीत्तत: n.

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)[a].

आम्श्येन $m^1r^5r^7$, आश्चेन n(g), आश्वेन hrbfk —तौ तु hm^1r, तत्तु $r^1r^4r^6$, ताभ्यां $bfkr^2n$ —तदश्वेन्द्रो hm^1bfk, तदाश्वेन्द्रो r.—हरत्स्वं तं bf, हरत्स्वं तद् n(g), हरत्स्वंतर् n, हरत्संतं r, हरद्याव hr^3m^1, हरश्चान्य r^5r^7.—न्यधत्ताम् m^1, न्यधात्ताम् r, न्यवताम् bf, नवताम् kr^2, नधत्ताम् $hr^3r^5r^7$, अधाताम् n(m)n(g), दधीताम् n (Sāyaṇa has the forms निधाय and प्रत्यधत्ताम्)—यच्छिर: $hr^3bfkr^2r^5r^7n$, तौ शिर: r.

[a] The SB. and Sāyana tell the story only as far as the replacing of the head; cp. SB.. *athaasya svaṃ śira āhṛtya tad dhaasya prati dadhatuḥ*; Sāyaṇa: *svakīyaṃ mānuṣaṃ śiraḥ pratyadhattām* The SB uses the expression *āśvyaṃ śiraḥ*, and the verbs *chid* and *apa-ni-dhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvat.

दधीचश्च $hm^1r^3br^5r^7$, दधीवश्च fk, दधीचश्च् r —चाम्श्वं hm^1, चाश्वं r, चाश्च b, चास्य fk, (दधीचोऽश्वशिरस्) चास्य n — छतं MSS and r, छिन्नं n.

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदश्वसु hm^1r, तदश्वस्य f, तदम्श्वसु k, तश्वस्व b, तच्छिरस्तु r^1r^2(?)r^4r^6.—प्रादाय $hm^1r^3r^2r^5r^7$, प्रादात्स r, प्रदाय bfk —°पर्यन्तं hm^1r, °पर्यन्ते bfk.—निमज्जति hm^1r^3 $bfkr^2r^5r^7$, न्यमज्जत r.

25. That Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)[a], is a modifier (*vikartṛ*)[b] of forms. He too is praised incidentally; a hymn to him does not exist[c].

निपातेन hm^1rbfk, निपाते च $r^1r^4r^6$.—तस्य न r, तस्य च hm^1, तस्य (no particle) bfk.—The end of the *varga* is here marked by ५ in hm^1bfk.

[a] Cp. Nirukta viii. 14: *mādhyamikas tvaṣṭāity āhur, madhyame ca sthāne samāmnātaḥ.* [b] Tvaṣṭṛ is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. [c] See op. cit., p. 116, B, line 5.

6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni[a] as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them[b].

पालयतीति वा hm¹r¹r⁴r⁶bfk, पालयतीति च r.

[a] Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. [b] Cp. Nirukta viii. 3: *vanānāṃ pātā vā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gṛtsamada in the third (stanza)[a] of the hymn 'Enjoy' (*mandasva*: ii. 37), which contains six stanzas.

॰पतिरितो॰ hm¹, ॰पतिवद् bfkr.—॰त्रितः b, ॰भितः fk, ॰डितः hm¹r.—मन्दस्वेत्यस्य bfkr, मन्दस्वेति च hm¹r³r⁵r⁷.—सूक्तस्य bfkr, सूक्तेन m¹, सूक्ते च hr³.

[a] This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post[a] and as a tree, with the whole[b] hymn, 'They anoint' (*añjanti*: iii. 8), is (to be found) in the third Maṇḍala.

यास्य hm¹r³br²r⁷, यात्र r, या fk.—सर्वेणाञ्जन्ति hm¹r³fkr²r⁵, सर्वेणां यति r⁷, सर्वेषां जोति b, समस्तेनैव r.

[a] Cp. below, iv. 100. [b] Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti śākapūṇiḥ.* But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ko vanaspatiḥ? yūpa iti kātthakyaḥ, agnir iti śākapūṇiḥ.*

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)[a] is simply (a form of) this Agni[b].

°ऽतयोऽनेकाय hm¹r³fkr²r⁵r⁷, °ऽतातसयख्यासु r¹r⁴r⁶, °ऽतोप्यसयख्यासु r —तयं r³br⁵r⁷, स्वय hm¹, सोऽय r, omitted in fk

ᵃ Cp the various explanations of the term given in Nirukta viii 20   ᵇ Cp Yāska's remark (Nirukta viii 22) after stating the various deities with which the *prayajas* and the *anuyajas* had been identified *āgneyā iti tu sthitih, bhaktimātram itarat*, 'it is, however, certain that they represent Agni, everything else is merely an attribute'

30 For he is the maker (*karta*) of oblations (*svāhā*); the making (*krti*) of them, (that is to say,) here is of a single nature (*ekaja*)[a] it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता m¹r³r²r⁵r⁷, ह कर्ता hbfk, कर्ता च r —स्वाहाना hm¹r³bfkr²r⁵r⁷, देवाना r —ऽतिचासाम् hbfk, सा ऽतिसाम् r —सर्वेषाम् hr³bfkr²r⁵r⁷, स तेपाम् r —The end of the *varga* is here marked by ६ in hdm¹bfk

ᵃ In this etymology *krti* is explained by *kartr* while there are many *svahās*, there is only one maker of them, that is Agni, the source of all beings (cp i 61)

7. Tanūnapāt and Narāśamsa. Deities of RV. i. 14 and 15.

31 Both the second (stanza) with Tanūnapāt and that which contains Narāśamsa, are combined as applicable (*prayoktavye*) in only three[a] (hymns) which (thus) contain both[b].

°पाहि° r, °पादि° hdm¹bfk —°या च hr³bfkr²r⁵r⁷, °या तु r —नरा° rbfk, नस° f, नारा° hd —समस्येति hm¹r³kr², समस्तेति fb, समयेति r⁵r⁷, समस्ते r —°वत्सु m¹rbr⁵r⁷, °वत्त fk, °वत्स hr³ —तु hm¹r³br⁵, नु fk, च r⁷, इह r

ᵃ See above, ii. 155, note ᵇ.   ᵇ That is, Tanunapāt and Narāsamsa

32. The (stanza) containing Narāśamsa, as well as the second[a], may be (applied in behalf)[b] of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्याद् fr, वा स्या bk, चास्या hr³r⁵, च स्याद् m¹ —°या च hr³fkr²r⁵r⁷, °ये (प्र°) b, °येह r —ऽप्रकामो वा hm¹r³bfkr²r⁵r⁷, यथा या स्याद् r —भूतिमिच्छेद्यापि यः hm¹ r³br²r⁵r⁷, भूतमिच्छे तथापि यः fk, भूरिमिच्छति वापि यः r.

ᵃ That is, the stanza containing Tanunapāt.   ᵇ That is, apart from their usual sacrificial application as Āpri stanzas

33. The hymn, 'Hither with these' (*aibhiḥ*: i. 14), which invoking Agni [a] is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatrī metre, it contains the characteristic 'All' (*viśva*) [b].

सूक्तमैभिर्यद् h, सूक्तमेभिर्यद् $m^1r^3fr^2r^5r^7$, सूक्तमेभिर्य k, इति यत्त्वेभिर् r.—शस्यते hm^1rb, कास्यते fk.—iii. 33^d = ii. 128^d.

[a] Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. [b] Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons [a], (the seer) praises in it seven deities [b] in their respective stanzas, together with the Season (*ṛtu*).

पिबेतीदं hm^1r^3, पिबेतीमं $r^2r^6r^7$, पिबेतीनं bf, इतीन्द्रं तु r.—यद्वादशकम् MSS., यड्वादशकम् r.

[a] That is, the deities of the Ṛtuyājas; cp. AB. ii. 29. [b] Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1–6) 'with Ṛtu' (*ṛtunā*), in four with the Ṛtus (*ṛtubhiḥ*), then again in two (11, 12) 'with Ṛtu' [a].

चतस्रष्वृतुभिः सह r, चतसष्वृतुभि सह b, चतस्त्रवृतुभिः सह fk, चतस्रष्वर्तुभिः सह hd.—The end of the *varga* is here marked by ७ in dm^1bfk, by २ in h.

[a] This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1–4 and 6, while 5 contains *ṛtūñr*; *ṛtubhiḥ* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve Praiṣas for the Ṛtu offerings; see TS. vi. 5. 3; AB. ii. 29. 2–4, and Haug, vol. ii, p. 135, note [12].

8. Hymn to the Seasons: RV. i. 15.

36. The Ṛtus are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the Ṛtus, and in the hymn of Gṛtsamada [a] also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm^1.—35, 36 omitted in $r^1r^4r^6$.

[a] That is, RV. ii. 36; cp. AB. v. 9. 6, Haug, vol. ii, p. 336, note [8]; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first [a] (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭṛ [b] with the third, and Agni with the fourth;

चतुर्थ्या चाग्निमेव च m¹r³br², चतुर्थ्यां चाग्निमेव च hd, चतुर्थ्यं वाग्निमेव च fk, अग्निन्तु परया ततः r.

[a] With *mukhyayā*, compare *mukhe tu yā*, v. 1.　　[b] On Tvaṣṭṛ in the Ṛtu hymns, cp. above, iii. 15

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuna) with the sixth, and with the four [a] beginning with the seventh (7–10) Agni Draviṇodas.

पञ्चम्या hdm¹r, पञ्चम्यां bfk

[a] *Caturbhiḥ*, agreeing with *saptamyādyābhiḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Ṛg-veda is to be known from authoritative statement [a] (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark [b].

न लिङ्गतः hm¹rbfk, तु लिङ्गतः r¹r⁴r⁶—ह्यासां hbfkr²r⁵r⁷, यासां m¹, प्यासां r—दैवतं hm¹rbfk, दैवताः r¹r⁴r⁶.

[a] Cp. below, iii. 109　　[b] That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp i 106, ii. 25; but see iii 61)

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises [a].

एकादश्या hdm¹fr, एकादश्यां bk.—रथीतरः hrbf, रथांतरः kr².—The end of the *varga* is here marked by ५ in bfkm¹, not in hd.

[a] In *other words that it is a pṛthakstuti*, one of the three kinds of *hymns to the* All-gods, cp below, 43.

9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly[a] (*ekaikā*) or by qualities arising from its activities[b], they regard that (hymn) as one containing distributed praise[c] (*vibhakta-stuti*).

बह्रुदैवे द्विदैवे hm¹r, **बह्रुदेवते द्वन्द्वे** bfkr², **बह्रुदेवताद्वन्द्वे** r¹r⁴1⁶.—**गुणैर्वा** hm¹rbfk, **गुणैः स्वैर्** r¹1⁴r⁶.—**विभक्तस्तुति तद्** r, **विभक्तस्तुततद्** fk, **विभक्तस्तुतिमद्** b, **विभक्तिस्तुति तद्** hdm¹, **मभक्तिस्तुति तद्** r¹r⁴1⁶r² (?); cp. *v. r.* below, iii. 82; **विभक्तिस्तुतिः** in Nirukta vii. 8.

[a] Cp. below, iii. 82, where *ekavat* 'in the singular' is used. [b] Cp. below, vi. 69, on RV. viii. 29. [c] Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-liṅga*), and that which contains separate praise (*pṛthak-stuti*).

त्रिविधानि hm¹r, **त्रिविधा वै** b, **त्रिवेधा वै** fk.—**पृथक्स्तुति** h, **°तिः** dm¹bfkr (cp. **°स्तुतीदं** in 40 and **°स्तुतीति** in 43).

43. That which is called 'Separate praise' (*pṛthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-liṅga*)[a] is the one in which (the gods are praised) with their universal (*viśva*)[b] qualities arising from their activities[c].

पृथक्स्तुतीति hm¹bfk, **°स्तुति तु** r.—**विश्वैः स्वैः** hm¹r, **विश्वै स्वः** f, **°श्वः** k, **विश्वैस्तैः** b.—**कर्मजैर्गुणैः** hm¹rbfk, **स्वकर्मभिः स्तुतः** r¹r⁴r⁶.—43^{d}=iii. 60^{b}.

[a] The term *viśvaliṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. [b] Cp. above, ii. 134. [c] Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उद्दिश्य यद् rm¹, **उद्दिश्य वद्** hdb, (**विश्वां**) **नद्दिश्य चद्** f, **विश्ववद्** k.—**देवान्स्तौति** hm¹bk, **देवां स्तौति** f, **देवांस्तु यत्र** r¹1⁴r⁶.

45. But (the term[a] does) not (apply) at the beginning of the hymn to Bhaga[b], nor in hymns to Usas, nor in the hymn to Savitr, 'I invoke'[c] (*hvayāmi*. i 35), nor in the Sūryā (hymn)[d], in (regard to) oblation (and) sacrifice[e] (*makha*);

भागस्य सूक्तादौ hdm¹r³bfkr²r⁶r⁷, भागो स्वसूक्तादौ r⁶, भागोऽस्वसूक्तादौ r (cp 51)—°वौपसेषु वा br⁵, °वोपसेषु वा hm¹r³, °कोपसेषु वा fk, (न सूर्ये) स्वौपधेषु वा r—मखे hdm¹r³bfr⁵, मुखे rk.—The end of the *varga* is here marked by ९ in hdm¹bfk

[a] That is, *vaiśvadeva* [b] *Bhāgasya sūktadau* = *bhāgasya sūktasya ādau*: in the first stanza of vii 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevī* [c] In the first stanza of this hymn Savitṛ is associated with several other deities, but it is not *vaiśvadevī* [d] RV x 85, to the first stanza of which a similar remark applies [e] This, I suppose, means nor are stanzas from these hymns treated as addressed to the All gods when applied sacrificially.

10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāh*)[a], or where the word 'associated' (*sajoṣāh*) or 'together' (*sajūh*)[b] may be (used).

मवादेषु hm¹r³bfkr²r⁵, प्रवादेषु r

[a] That is, when names are merely mentioned and do not imply an invocation [b] Which, governing the accompanying name in the instrumental case, put it in a subordinate position

47. But the old Lāmakāyana[a] states even that (hymn) to be addressed to the All gods, in which many (deities) are celebrated even incidentally (*prasangāt*).

यस्मिन् hm¹rfb, यस्मिन् r¹r⁴r⁶—प्रसङ्गाद् hm¹r, प्रसन्नाद् bk, प्रसचाद् f—परिकीर्तनम् hm¹rb, परिकीर्तितम् fk.—लामकायनः hd, लोमकायनः m¹r, रोमकायनः bfkr²r⁵.

[a] See Indische Studien, vol xiii, p 426

48. The divinity, whether praised or not, (but) indicated somewhere[a] (in the hymn), the seers adore with formulas. That[b] (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm¹r³bfkr²r⁵, संस्तुतवत् r (cp 81[a])—मन्त्रैस्तदृषयोऽर्चन्ति hm¹r, मन्त्रेसु ऋषयो र्चन्ति b, मन्त्रेसु ऋषयो र्चन्ति fk, देवतामृषयोऽर्चन्तः r¹r⁴r⁶—बुध्येत dr, बुध्येत h,

वुद्वेत m[1], वुद्देति fk, वुद्वे b.—शास्त्रवित् hm[1]r[3]bfkr[2]r[6]r[7], शास्त्रतः r.—48[ab] is nearly identical with iii. 81[ab].

[a] Cp. the next śloka; also i. 22. [b] The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents[a], are nevertheless indicated[b] somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*pṛthaktveṣu*).

आदौ हि m[1]bfk, आदौ तु r, आदौ hd (no particle).—मध्ये चान्ते च b, मध्ये चांते च f, मध्ये च वान्ते च hd, मध्ये च वांतेषु m[1], मध्ये वान्ते च r.—पृथक्त्वेषु hdr[3]r[6], पृथक्केषु m[1]r[7], पृथग्दृषु fk, विधावृत्तु r.—कर्तृभिः hr[3]r[6]m[1]fr[7], कर्मभिः kr.—॰व्यनपदिष्टानि hbf, ॰व्यनपदृष्टानि m[1], ॰व्यनुपदिष्टानि r, ॰व्येनपदिष्टानि k.—क्वचित् hm[1]rbfk, वृत्तवत् r[1]r[4]r[6].

[a] That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29). [b] That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitṛ[a] praises by the action[b]: since the cow, the courser, and the ox are (called) milker, swift, or carrier[c] (respectively).

कर्मैव तावत्सावित्र्यां hm[1]r, कर्मैव ताव सावित्रीयां fk, कर्मेव ताच सावित्रीष्याम् b.—यद्येनुः सप्त्यनड्वाहौ hm[1]r[6]r[7], यद्येतुसमह्वाहौ fk, यद्विनसह्वाहौ b, यद्वेनुसप्त्यनडुहो r.—वोह्ला दोग्ध्र्याशुरेव वा hm[1]r (च m[1]), चोल्हा दोह्र आसुरेव वा fk, वोल्हा देग्वृषा-सुरेव वा b.—The end of the *varga* is here marked by ९० in hdm[1]bfk.

[a] The Nivid to Savitṛ is RV. i. 24. 3; cp. AB. v. 17. 7. [b] Cp. below, iii. 78; see also i. 7: *stutis tu karmaṇā* &c. [c] In VS. xxii. 22: *dogdhrī dhenur voḍhānaḍvān āśuḥ saptiḥ*; quoted below, with a slight variation, iii. 79.

11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga[a] (vii. 41), Mitra and others in the panegyric of the horse (i. 162)[b], and adores Agni in (the hymn) to the All-gods[c], 'Hither with these' (*aibhiḥ*, i. 14):

भागे यत् hb, भोगे यत् m[1], भगि यः r, भासे य fk.—॰दीनग्र्यसंस्तुतौ hm[1]r, ॰दींश्चा-श्वसंस्तुतौ r[1]r[4]r[6]r[2], ॰दीश्वसंस्तुतौ f, (मि)चाद्याश्वसस्तुतौ b.—वैश्वदेवे bfkr, ॰देवौ hd.

[a] That is in the first stanza see above III 45 [b] That is in the first stanza [c] See above III. 33 *agneyam suktam vaiśvadevam ihocyate* cp below III 141

52 as to that they say that, while for the most part employing in his praise (*stuvan*) other stanzas[a] at the beginning and end (of a hymn)[b], he (the seer) from association (*pratiyogat*)[c] or on occasion (*prasangat*) praises another deity at the same time[d]

न्या सुवन्नृच d न्या सुवनृच h न्या सुवनृच m¹ न्या सुवन्नृच r³r⁵r⁷ न्या सुवनृभि b न्या सच नृभि f न्या सुव नृभि k न्या सुवन्नृपि r —प्रतियोगात् m¹r³r⁵r⁷ प्रातियोगात् hd प्रातयोगात् f प्रातयोगात् k प्रातर्योगात् br

[a] That is stanzas in other metres than those employed in the body of the hymn thus the first stanza of the hymn to Bhaga (VII 41) is composed in jagati the rest in tristubh the first and last of the hymn to Savitr (I 35) mentioned above (45) in this connexion are also in jagati the rest in tristubh [b] Cp above I 22 and below V 171 [c] The reading of some of the B MSS *prataryogat* through association with the early morning' may be due to the influence of the first stanza of the hymn to Bhaga (VII 41) which begins *pratar agnim pratar indram &c* [d] That is the first and last stanzas of a hymn often show diversity of both metre and deity

53 The deity to whom he addresses statements of an object (*arthavadan*)[a] is to be known as hymn owning (*sūkta-bhagini*), but the one whom he praises on occasion (*prasangena*) is to be recognized as incidental (*nipatini*)[b]

वदत्यर्थवादान् hrbk °दात् f °दान्त् m¹ वदन्तयर्थपादा r¹r⁴r⁶ —53[cd] omitted in fkm¹

[a] Cp *artham bruvantam* III 1 9 [b] Cp above I 17 18

54 In four ways[a] (*caturdha*) it may be said (*vā*), the hymn owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis[b] is indicated (*nirdista*)[c]

चतुर्धा भण्यते तस्मिन् hd चतुर्धा भण्यति चास्मिन् r चतुष्ठा ह्न्यते तस्मि b न तु व्याहन्यते r¹r⁴r⁶ —सूक्तिं वा hdr³ सूक्तिं चा b सूक्ति वै r —54[ab] is omitted in m¹fk — सपासु hm¹r सर्वासु bfk —ऋषीन् hm¹rb ऋषिन् fk —सुवन्नृपि bdr सुवनृपि f सुवनृपि m¹b सुवनृपिन् h.

[a] That is I suppose if the term *viśve* occurs in a line hemistich stanza or a hymn as a whole see the remark on the nature of a Vaisvadeva hymn above II 133 [b] This

I suppose, is meant for a paraphrase of *viśvān devān*. [c] This word does not occur till 56, and may possibly be a corruption (see 56, note [f]). The thirty-seven names (except Nābhāka: see 56, note [f]) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi [a], Agastya [b], Bṛhaduktha [c], Manu [d], Gaya [e], Ṛjiśvan [f], Vasukarṇa [g], Śāryāta [h], Gotama [i], Luśa [j];

मेधातिथिर् r b f k, °थिस्त्व° m^1 d, °थिस् h.—°गस्त्यस्तु h m^1 r, °गस्त्यश्च b f k r^2r^5.—वृहदु° h m^1, वृहदु° b f k r.—वसुकर्णश्च h d m^1, च सुकर्णश्च f k r, वसुकर्णस्व b.—शार्यातो r, शर्यातो h m^1, शार्य्यातौ f k, सार्यानौ b.—गोतमो लुशः r ($= r^1r^4r^6$), मानवो न यः h m^1 b f k, मानवो यमः $r^3r^2r^5r^7$. I have adopted the reading of $r^1r^4r^6$ because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न यः seems to me a corruption of लशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r^1r^4 have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (श्येन in i. 126, रुद्र in i. 127, दुवस्यु and अग्नि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in h b f k, not in m^1.

[a] Seer of i. 14. [b] Seer of i. 186. [c] Seer of x. 56. [d] Seer of viii. 27-30. [e] Seer of x. 63, 64. [f] Seer of vi. 49-52. [g] Seer of x. 65, 66. [h] Seer of x. 92. [i] Seer of i. 89, 90. [j] Seer of x. 35, 36.

12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya [a], Paruchepa [b], Kakṣīvat [c], the son of Gāthin (Viśvāmitra) [d], and the son of Urvaśī (Vasiṣṭha) [e], Nābhāka [f], Duvasyu [g], and the son of Mamatā [h] (Dīrghatamas),

माथिनौर्ङ्वसौ b, नाथनौर्वसौ f k, गाथिरौर्वशः h d m^1, नाथिरौर्वशः r, नाथिरुर्ङ्वसुः r^5r^7. गाथिनौर्वशौ must be the correct reading, because there is no seer named गाथि, but only गाथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as गाथिनभार्गवौ in viii. 70.

[a] Seer of v. 50, 51. [b] Seer of i. 139. [c] Seer of i. 121, 122. [d] Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him. [e] Seer of vii. 34-37, 39, 40, 42, 43. [f] All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (*seer of* VIII *39–42*) *is not credited with any hymn or stanza to the All gods*, on the other hand, Nabhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (II 129–131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All gods (x. 61, 62) This suggests that in *nirdisto* (peculiar enough in this place) we may have a corruption of *nediṣṭho* [g] Seer of x 100 [h] Seer of I 164

57 Vihavya [a], the seer Kaśyapa [b], and he who is Avatsāra [c] by name [d], Vāmadeva [e], Madhuchandas [f], Pārtha [g], Aditi, daughter of Dakṣa [h];

विहव्यः bm¹r, विहव्य hdfk —कश्यप ऋषिर् hm¹r, कश्यपश्चर्षिर् br²r⁵r⁷, कस्यपश्चर्षिर् f कव्यस्य यश्चर्षिर् k —पार्थो m¹rbfk पाथो hm²m³, पाथ्यो r¹r⁴r⁶ —दक्षसुतादितिः bdm², ॰सुतादितिः b, ॰सुतादिति f, ॰सूतादितिः r, दक्सुतादितिः r¹r⁴r⁶.

[a] Seer of x. 128 [b] Seer of x 137 2, and (as an alternative to Manu) of VIII 29 [c] Seer of v 44 [d] Rājendralāla Mitra, reading *namayah*, has here one of his marvellous references to the RV, I 139 9, where the word *nabhayah* occurs [e] Seer of IV 55. [f] Seer of I 3 7 9 [g] That is, Tānva Pārtha, seer of x 93 [h] That is, Aditi Dākṣāyaṇī, alternative seer of x 72, cp Sarvānukramaṇī, Ārṣānukramaṇī x. 29

58 Juhū [a], and the seer Gṛtsamada [b], and those who are the divine Seven Rishis [c], Yama [d], Agni Tāpasa [e], Kutsa [f], Kusīdin [g], and Trita [h],

चर्षिर् bfdr चर्षिः m¹, चर्षि hk —देवाः सप्तर्षयश्च hm¹r देवा स ऋषयश्च r⁶r⁷, देवोः स ऋष. च b, देवो स ऋषयश्च fk.—यमो पिस्तापस b, यमो सिस्तापसः f, यमो सि तापसः k, तापसोऽपिर्च्चर्षि. r, यमो चिस्तापसः hdr³m¹r⁵r⁷ I have preferred the reading ऽग्निस्तापसः because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma, (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant, (3) Agni Tāpasa is the seer of a hymn to the All gods On the other hand, *Atri, who occurs in the previous list* (II 129–131), thus disappears from the present one From some of the preceding notes it will be seen that something may be said in favour of each of the three names *of the previous list, Gathin*, Nābhānediṣṭha, *Atri, reappearing* in the present longer list, where they are absent in my text

[a] Seer of x. 109 [b] Seer of II 29, 31 [c] Seers of x. 137 [d] Seer of *x. 14 and part of x 10* [e] Seer of x. 141 [f] Seer of I 106 107, alternative seer of I 105 [g] Seer of VIII. 83 [h] Seer of x 1–7, alternative seer of I 105

59 also the four brothers, Bandhu and the rest [a] separately (*pṛthak*) [b], and Viṣṇu [c], and Nejameṣa [d], and he who is Saṃvanana [e] by name

वन्धुप्रभृतयश्चैव hdm^{1}r, वन्धुप्रह्वतयश्चैव b, वंधुप्रह्वतयाश्चैव fk.—संवननश्च m^{1}rbfk, संचवनश्च br^3.

[a] Seers of v. 24 and x. 57–60. [b] That is, in v. 24; cp. Ārṣānukramaṇī v. 11, where their names are enumerated, and they are stated to be *ekarcāḥ*, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇī. [c] The seer of x. 184. [d] The seer of the khila after x. 184. [e] The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaiḥ*) qualities arising from his (*asya*) activities [a], (whether those qualities are mentioned) collectively or individually.

सर्वे hm^{1}rbfk, सर्वा r^{1}r^{4}r^6.—अथ च hm^{1}r, अथ चा fk, अथ वा br^{6}r^7.—सूक्तेषु hm^{1}r, सूक्तेन bfk.—60^b = 43^d.—The end of the *varga* is here marked by १२ in hdm^{1}bfk.

[a] That is, the seers of Vaiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

13. Explanation of Draviṇodas. Deities of RV. i. 16–18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra [a], because of his being the giver of strength and wealth [b].

पार्थिवो dm^{1}rfk, पार्थिवे hb.—द्रविणोदो ग्निः br^{1}r^{4}r^6, °दाग्निः hdm^{1}rfk (cp. the various readings in 62 and 65).—दातृत्वादेके hdm^{1}r, दातित्वादेवे bfk.—वलवित्तयोः hdm^{1}r, वखवित्तयोः b, वलवत्तयोः fk.

[a] Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. [b] Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda [a]; for he is the giver of strength [b];
B and he is produced by strength, (that is) rubbed [c] (*mathyati*) by the seers at the sacrifice.

द्रविणोदो ग्निर् hdm^{3}b, °दाग्निर् m^{1}m^{2}rfk.—The five lines, 62^{cd}–64, are to be found in bfkr^{2}r^{5}r^7 (= B) and m^1 only; they are omitted in hdm^{2}m^{3}r (r^{1}r^{3}r^{4}r^6) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

वलेनायं मथ्यतॄ° m^1, वलेनायमध्यतॄ° fk, वलेनायमध्येतॄ° r^{2}r^{5}r^7, वलेनायमध्यमेतॄ° b.—Here the value of m^1 in constituting the text of the passages peculiar to B at once begins to show itself.

[a] I take *Dravinodah* here, and in 61, as the nom (in 63 we have the nom pl) of the alternative form *dravinoda* used for metrical reasons instead of *dravinodās* (the nom. of *dravinodas*), which is otherwise employed here (i 106; iii. 65, acc, ii 25) [b] Cp above, ii. 25 [c] Cp Nirukta viii 2 *balena mathyamāno jāyate*

B 63. They call the oblations wealth (*dravina*)[a], because it is produced from the oblation; now the sacrificers (*rtvij*) are givers of them[b] (oblations), hence they themselves are wealth-givers (*dravino-da*)[c]

द्रविण m^1bfk, द्रविणा $r^2r^5r^7$ —हविषो $r^2r^5r^7$, हविष्यो b, हर्षस्यो fk, हर्यंयो m^1 — तत स्वयम् m^1b, ततः स्वयम् rfk

[a] Cp ii 25 and Nirukta viii 1 [b] Cp Nirukta viii 2 *rtvijo 'tra dravinodasa ucyante haviso dātārah* [c] The plural of *dravinoda* occurs in RV i 53 1 Yāska uses the form *dravinodas* only.

B 64. Or he (Agni) is (called) Drāvinodasa because he appears (connected) with them (*esām*) from (such expressions as) 'the son of the seers'[a], (and) 'O child of strength'[b], or because he was produced from the middle[c] (Agni)

ऋषीणा पुत्र *br* (Nirukta viii 2), ऋषीपुत्र *fk*, ऋषिपुत्र *m*^{1}.—इत्येषां *bfk*$r^2r^5r^7$, इति त्येषां m^1.—सहसो यहो m^1fk, सहसो यभो b, सहसोपहो r —यतो जज्ञे $r^2r^5r^7$, यते यज्ञे m^1bfk —द्राविणोदसः fr^5, द्रविणोदसः $m^1bkr^2r^7$

[a] Cp Nirukta viii 2 *yatho etad agnim drāvinodasam āha iti rtvijo 'tra dravinodasah . te cainam janayanti, 'rsīnām putro adhirāja esa' ity api nigamo bhavati* Cp Roth, Erlauterungen, p 116. note [2] The words *rsīnām putrah* occur in VS v 4 [b] Agni is often addressed in the RV as '*sahaso yaho*,' i 26 10 &c Cp Nirukta viii 2 *balena mathyamāno jāyate, tasmād enam āha sahasas putram, sahasah sūnum, sahaso yahum* The expression *sahaso yaho* is used in explanation of *rsīnām putrah*, as the priests produce Agni by means of strength (see above, 62) [c] That is, he is Drāvinodasa as derived from Dravinodas, *cp* Nirukta viii. 2 *athāpy agnim drāvinodasam āha · esa punar etasmāj jāyate*

A 65. It is this (terrestrial) Agni who is wealth-giver (*dravinoda*); it is then[a] that he is called 'Dravinodas' · it is only in (hymns) addressed to Agni that mention of Dravinodas appears[b].

द्रविणोदाग्निर् hdm^1r —आग्नेयेष्वेव दृश्यन्ते br^3m, °ष्ववदृश्येत r —प्रवादा द्रविणोदसः $bdm^1m^2m^3$, प्रवादाद्रवि° r (Nirukta viii 2· प्रवादा द्राविणोदसाः) —This sloka (65) is found in A MSS. only, hdr^3r (*presumably* $r^1r^4r^6$) The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65[ab] is very tautological immediately after 62[ab], it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B *do.*

[a] That is, when he is terrestrial. [b] Cp. Nirukta viii. 2: *ayam evāgnir draviṇodā iti śākapūṇir: āgneyeṣv eva hi sūkteṣu drāviṇodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas[a] to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmaṇaspati is praised

नवकस्येह hm¹r, नवकस्या त्वा b, नवकस्या ह्रा r⁶r⁷, नवकस्य त्वो f, °स्य त्वा k.—तस्योत्तरं च hm¹, °रं तु r, °रे च r¹r⁴r⁶, °रेति b, °रं ति fk.—The end of the *varga* is here marked by १३ in bfm¹, not in hdm²m³. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

[a] The reading of B gives the pratīka of i. 16 (*ā tvā*).

14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6–8) Sadasaspati; and in the last stanza (9) Narāśaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*saṃbandhāḥ*) of sphere and world[a] are proclaimed by the seer.

दचिणाधिका hdm, दचिणा तथा r¹r⁴, दचिणा सह bfkr.—संबन्धा hdm, °धाः r.—स्थानलोकयोः hmr, लोकस्थानयोः bfk.

[a] That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra[a]: on this principle (*iti*) two names of his[b] are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्य hmr, प्राजापत्यां b, प्रजापत्यां fk —तथेन्द्र स्वादिति bdm, तथेन्द्रः स्वादिति r, तथा पश्वानि bfk —69[ab] reads thus in r[5]r[7] यानि तस्येह नामानि प्राजापत्यानि तानि तु —कथिते द्वे च पट् चान्यान् hmr, कथितेह वषट्कारा b, कथितेह वषट्कावा fk, कथितानीह षड्धानि r[5]r[7].—एषा चाद्या bdm, एषां चाद्याः r, तेषा त्वाद्याः r[5]r[7]k, तेषा त्वाद्य f

ᵃ For four of the eight names here stated to belong to Prajāpati, viz Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v 4 ᵇ That is, Brahmanaspati in 66, and Sadasaspati in 67

70 The remaining names I will next state (B) —Satpati[a], Ka, *Kāma, and Sadasaspati ;*

70[ab] is wanting in A (hdr[1]r[3]r[4]r[6]) and m[1], it seems almost necessary as a transition from 69[cd] to 70[cd], and without it the *varga* has only four and a half slokas —सप्पतिः hdm[1]b, सप्तभिः r, सति fk —कश्च hm[1]rb, कथ fk.

ᵃ Satpati does not occur in the Naighantuka, in the RV it is predominantly an epithet of Indra (cp above, 69) Six of these names of Prajāpati end in *pati*

71. Ilaspati, Vācaspati, then Brahmanaspati the third[a] and the last[b] (belong) to a hymn[c], as well as the first[d] and the fifth[e];

इळस्पतिर् m[1], इळस्पति b, इलस्पति bk, इलस्पतिर् fr, इडस्पतिर् r[1] —ततस्तु hm[1]r, तुतस्तु b सुतस्तु r[2]r[6], सुतस्तु fk —तृतीयान्ते तु hm[1]r, तृतीयन्ते च bk, तृतीयांते च f —प्रथमं bfkr[2]r[6]r[7], चतुर्थं hm[1]r —*The end of the varga is here marked by* ९४ *in* fbdm[2], *not in* m[1]k

ᵃ That is, Ka The BD mentions one stanza only (i 24 1) as addressed to Ka ᵇ That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed ᶜ The genitive *suktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *suktabhāj*, for no hymn as a whole is attributed to either Ka or Sadasaspati ᵈ That is, Prajāpati, to whom x. 121 is addressed The reading of A, *caturtham*, must be wrong as neither a hymn nor a stanza is addressed to Kāma in the Ṛg veda It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *tṛtīya*, and immediately followed by *pañcamam* ᵉ That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz i 18 6–8, are addressed

15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (*aśnute*)[a] him

Now certain people (*ete*)[b] desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati[c]

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. त्वेनं $m^1r^1r^4r^6$, त्वेन hd, तत्र bfkr.—न सूक्तं नाप्यृ r, न सूक्तं नात्यृ bfk, सूक्तं नापि त्वृ $r^1r^4r^6$, सूक्तं नानाप्यृ $hdr^3m^1m^2m^3$.—ऋगु° bfkr, ऋचो $hdr^1r^3r^4r^6m^1m^2m^3$.—°च्यते bfkr, °श्नुते $hr^3r^1r^4r^6$, °श्नुते $m^1m^2m^3$. This points to न सूक्तं नाप्यृगुच्यते as the original reading of B, and सूक्तं न नाप्यृचोऽश्नुते as that of A (but in the latter case त्वेव, not त्वेनं, must have been read).—देवतानां m^1br, देवानां च hd, देवानां तु k, देवानां f (no तु).

73. तदाङ्गुर् bfm^1r, तदाह hd.—एष $hdr^3bfkr^2r^5$, एव m^1r.

[a] Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). [b] *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *eke*. [c] Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तैरेव चास्य hm^1r, तैरेवास्य प्र° $bfkr^2r^5r^7$.—कल्प्यन्ते $m^1rbfkr^2r^5r^7$, कल्प्यन्ते hd.—°स्थानैरयम् $hm^1r^3r^1r^4r^6$, °स्थानैः परम् bfkr.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवर्केनेह m^1bkr, °कैनेह f, °केगेह hd, °चैनेह r^5r^7.—साहचर्यात्तु hm^1r, °चर्याद्वा $bfkr^5$.

76. Yāska[a] thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character[b] (*rūpa*).

मध्यमं चैव m^1, माध्यमं चैव hdr, मध्यमं त्वेव b, मध्यमं त्वेवं $r^2r^5r^7$, मध्यं त्वेच fk.—पार्थिवस्त्वेव hm^1r, पार्थिवेष्वेव br^5r^7, पार्थिवे प्येव f, पार्थिवे थैव k.—The end of the *varga* is here marked by ९५ in hdm^2m^3bfk.

[a] In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyaṃ madhyamād evam avakṣyat?* [b] The last pāda recurs three times (v. 87^b; vi. 94^b; viii. 62^d), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

16. How to ascertain the deity of a stanza, &c.

77. Such (a prayer) as 'Thou art invoked to drink'[a] is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity[b].

ह्वयसे पीतये चेति hm[1]fk, भूयसे वीतये चेति r, ऊयसे तीतये चेतद् r[1]r[4]r[6].—वैद्युते न तद्स्थि हि hm[1]r, वैद्युते नेत्यतस्त्विह r[2]r[5], वद्युते नेत्यतस्त्विह fk —अथ स्याद् hm[1]r, श्रतश्चिद् r[5]r[7], अतिश्चिद् fk—पृथक् पृथक् hm[1]r, स्तुतौ स्तुतौ fkr[2]r[5]r[7] —The whole of *varga* 16 (77-82) is omitted in b

[a] The words *hūyase pītaye ca* are intended to represent the actual words of the text in i 19 1[b] *gopīthāya pra hūyase* [b] That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric

78. How is one to know the divinity[a] of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr[b] the activity (of the god) is praised by the (statement of his) activity[c],

ज्ञायेत fr[2]r[5]r[7], ज्ञायते k, जायेत hm[1]r —कर्म कर्मणा hm[1]rfk, सूर्यकर्मणा r[5]r[7].

[a] The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god Three of the examples of this given in 78 80 have already been mentioned in 50, 51 [b] RV i 24 3 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share', see AB v. 17 7 *abhi tvā deva savitar iti sāvitram* [c] See above, iii 50

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'[a], and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*: i 90. 9), 'May Varuna be our protector' (*Varuṇaḥ prāvitā bhuvat*: i. 23. 6)[b],

दोग्ध्री धेनुर्वोढानड्वान् आशुः hm[1]r, द्रिग्धनवाग् लाढानासुप fk—सप्तिः पुरंधिया hm[1]f, सप्तिपुरं धियाः r, सप्ति तथैव च r[1]r[4]r[6]—शन्नोमित्रीया hm[1]r[2]r[4]r[6], वनोमित्रीया fk, वरुणमित्रीया r.

[a] This line is quoted from VS xxii 22, the last two words *puramdhir yoṣā* being changed, owing to the exigency of metre, to *puramdhiyā* It has already been alluded to in iii 50 [b] That is, in these two stanzas Mitra and Varuna are practically praised as 'gracious' and 'protector' respectively

80. (and) 'Hither with these, O Agni' (*aibhir agne*: i. 14. 1)[a]—in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyeṇa*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)[b], there are two deities or many deities[c].

परोक्ष्यास्तत्र देवताः m¹, परोक्ष्यस्तत्र देवताः hdr³, परोक्ष्यं तत्र देवताः r, परोक्षस्तत्र संस्तवः r⁵r⁷, परोक्षसूक्तसंभवः fk.—द्विदैवबहुदैवतम् hm¹fk, द्विदैवबहुदैवतम् r.

[a] Already referred to above (iii. 51) in this connexion. [b] That is, Devatā-dvandas imply the praise of two or more gods. [c] *Dvidaiva-bahudaivatam* seems to be an abbreviated compound, for *dvidaivata-bahudaivatam*.

81. A divinity not associated in praise[a] (*asaṃstuta*) is (to be regarded) as though associated in praise if indicated anywhere[b].

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hdr, सस्तुतं यत् f, संस्तुतंस्तत् k (cp. the *v.r.* in iii. 48).—द्विदैवते hd, द्विदैवतं m¹, द्विदैवते rfk.—81^{ab} is possibly an early interpolation, as it is almost identical with 48^{ab}, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

[a] I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. [b] That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1–3.

82. one should know that to contain separate praise (*vibhakta-stuti*)[a]; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvat*)[b].

In benedictions (*āśirvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvat*) where two-membered (deities: *dvipade*) are associated in praise[c].

विभक्त° hrfk (cp. *v.r.* in iii. 41; Nirukta vii. 8 has विभक्ति°).—बहुष्वबहुवच्च hm¹r, बहुत्वबहुवच्च r⁶r⁷, बहुत्वद्बहुत्वत्व fk.—यत् fkr⁵r⁷, तत् hm¹r.—संज्ञासु hdm¹, °ज्ञासु r, °ज्ञोपु f, °ज्ञेपु k.—°स्थासु hm¹fr, °स्थातु k.—ह hm¹fk, हि r²r⁵r⁷.—बहुवद्यत्र hdr,

वङ्गवत्तच m^1, वङ्गवात्र fk, वङ्गवाच्यत्र $r^2r^6r^7$—द्विपदे यत्र संस्तुते $hr^3m^1r^1r^4r^6$, द्विवह्नौ यत्र संस्तुतौ r, द्विवेदे यत्र संस्तुतौ fk.—82^{ab} is identical with v. 93^{ab}.—82 is repeated in m^1 after 154—The end of the *varga* is here marked by १६ in hdm^1fk

[a] See the definition of *vibhakta-stuti* above, iii 41 [b] I take *bahuṣu* to be parallel to *dvidaivate*, and *abahuvat* to *ekavat* [c] The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti* I do not, however, understand the limitations stated in 82^{ab}. That line may also be an early interpolation as it recurs at v. 93

17. Story of the Rbhus and Tvastr.

83. In former times[a] there were three sons of Sudhanvan, son of Angiras, (viz.) Rbhu, Vibhvan, and Vāja[b], and they became pupils of Tvaṣṭr.

The reading of 83^{ab} in the text is that of hm^1r, आसन्सुधन्वनः पुत्रास्त्रय अङ्गिरसस्य ये $r^2r^6r^7$, आस सौधन्वनः पुत्रास्त्रय आंगिरसस्य ये fk, अयत्सुयधनपुत्रास्त्रययोमिरसस्य ये b—वाजश्च hm^1r, वायुश्च $bfkr^2$.—त्वष्टुश्च तेऽभवन् $hr^3m^1bfkr^2r^6r^7$, ते त्वष्टुरेव च r

[a] The following story about the Rbhus making the cup of Tvaṣṭr into four is related as an introduction to the Rbhu hymn i 20 [b] Cp Nirukta xi 16 (on RV. i 110 4) *ṛbhur vibhvā vāja iti sudhanvana āṅgirasasya trayaḥ putrā babhūvuḥ*

84. Tvaṣṭr instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them[a].

[a] That is, to show their skill in the arts they had acquired

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततश्चक्रुर् hm^1r, त ततश्चद्रु b, ततश्चपश्चतस्तचद्रु f, ततस्ततश्चस्ते तद्व्रु r^6r^7.—तु hdm^1, च bfkr—85^{ab} comes after 89^{ab} in r—धेनुं सबर्दुघां m^1r (सबर्॰ and सर्व॰ r), धेनु सर्पदुघां fk, धेनू सवर्दयां b—अमृतं r, अमर्तं (शवर्) bfk, (॰क्रुः) स्मृतिः m^1—85^{cd}-89^{ab} in Bm^1 only

B 86. of Brhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods[a].

बृहस्पतेरथाश्विभ्यां m[1], बृहस्पतयेऽश्विभ्यां br, बृहस्पते श्विभ्यां f, बृहस्पश्विभ्यां k.— त्रिवन्धुरम् r, त्रिवंधुचम् fk, नृवंधुरम् b, सवंधुरम् m[1].—इन्द्राय च हरी br, य इंद्राय हरी m[1], इन्द्राय हरि fk.—देवप्रहितेना° bfkr, देहपिहितेना° m[1].

[a] That is, the four cups which they made out of Tvaṣṭṛ's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1–3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)[a], they fashioned the (four) cups as had been said, gladdened by him[b].

एकं चमसमित्युक्ते b, एकं च समिमित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m[1].—ज्येष्ठ आहित्यथो दिवि m[1], ज्येषु आहोत्यथो दिवि b, ज्येष्ठ आहोत्यथो दिवि f, ज्येष्ठो द्वावित्यथाह च r.—उक्ता m[1]fr, उक्ता k, उक्था b.—तेन m[1], तच r, त b, न " " fk.—The end of the *varga* is here marked by १७ in m[1]f, by १६ in b (because the sixteenth *varga* is omitted).

[a] Where the eldest Ṛbhu recommends the making of two, the second, of three, and the youngest, of four. [b] That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

18. Deities of RV. i. 20–22.

B 88. And Tvaṣṭṛ, and Savitṛ, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Ṛbhus)[a].

चैव bfk, येव r.—देवदेवः m[1]b, देवदेव kfr.—°मन्त्र्य अमृ° m[1], °मन्त्र्य मृ° fk, °मन्त्र्यामृ° b, °मन्त्र्य चामृ° r.

[a] Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last[a].

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)[b] with those (All-gods)[c].

आद्यान्त्ययोर् bfk, आद्यन्त्ययो r, आद्यन्तयोर् m[1].—बहुवत्स्तुवः f, बहुवस्तवः r, बहुवत्स्तुतः b, बहुव स्तुताः m[1] (cp. Nirukta xi. 16 : बहुवन्निगमाः).

[a] That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of Vibhvan; cp. Nirukta xi. 16 : *teṣāṃ prathamottamābhyāṃ bahuvan nigamā bhavanti, na madhyamena*. Roth, in his Erläuterungen, p. 148, seems to have mistaken the force of *bahuvat* when he translates : 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere' Yāska goes on to say 'thus there are many (*bahūni*) hymns in the ten books (of the RV) with the plural (*bahuvacanena*) of Rbhu and praise in connexion (*samstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural *of the forms vibhu or vibhū only, not vibhvan, is used* [b] Cp RV 1 20 8 *abhajanta bhāgam devesu yajñiyam*, also AB. iii. 30 regarding their share in the evening libation, see Sāyana on RV 1 20 8, 'Vedic Mythology,' p 132, l. 16 [c] The word *taih* would refer to *sarvān devān* (= *viśvān devān*) in B (88[c]), but to *viśvesām* (85[a]) in A, as 85[cd]–89[ab] are omitted in the latter.

90. And Indra drank Soma with them [a] (the Rbhus) at that pressing Now this hymn (beginning) 'This' (*ayam* · i. 20), which follows [a] and consists of eight stanzas, is their praise.

सवने सह m^{1}fkr, सवनैः सह hd — इद् सूक्त hm^{1}bfk, इन्द्रसूक्त r — त्वयम् hr^{3}m^1 r^{1}r^{4}r^6, अयम् bfkr — अष्टक hr^{3}m^{1}br^{6}r^7, अचक f, अयक k, आर्भवं r

[a] That is, which follows the one last mentioned (i 19) in 75 (*sūktena navakena* '*pratyam*')

91 (In) 'Here' (*iha* · i 21) the two gods Indra-Agni are praised The beginning of the third [a] (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranyapāṇim* · i. 22. 5–8) are addressed to Savitr.

॰दिरश्विनौ hm^{1}r, ॰दितोऽश्विनौ fkbr^{5}r^7 — सावित्र्यश्चतस्रश्चाप्ययोत्तराः hm^{1}r^3, सावित्र्यश्चतस्रोऽप्यत उत्तराः r^{5}r^7, सावित्री तिस्रश्चाप्यत उत्तराः br, [सा]वित्रीश्चिस्रश्चाप्यन्य उत्तराः fk The Sarvānukramanī has both सावित्र्यः and चतस्रः, cp Ṣadguruśisya

[a] That is, i 22, the third hymn mentioned after the digression (iii 78–89), the first being i 20

92. One [a] (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrānī and Varunānī and Agnāyī, are praised separately.

एकाग्नेर्द्वे तु देवीनां hdm^1, एकाग्नेर्द्वे तु देवाना r, एकाग्नेर्द्वे च देवीना r^{5}r^7, एकाग्नी द्वे च देवीना b, एकाग्नि देवदेवाना fk. There is this marginal note in h: *mantra-linga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अग्नेर्द्वे देवीनामेका. The Sarvānukramanī has आग्नेय्यौ द्वे देवीनामेका.—द्वादश्या b, द्वादशा fk, द्वादश्यो hdm^{1}r.—अग्नायी

$r^2r^6r^7$, च आग्नेयी hdr, चाग्नीयो m^1, वाग्नायी fk, चाग्नायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक् hm^1r, ताः पृथक् $br^2r^5r^7$.—The end of the *varga* is here marked by १८ in bf, not in $hm^1m^2m^3dk$.

[a] We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13[a], the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17–21)[a] is addressed to Viṣṇu.

द्वे च स्यात् hdr, मही द्वे b, मही f.—स्योनेत्यृक् h, स्योनेतृक् m^1, स्योनेत्रि f, स्योनेत् b, स्योनादिस् r.—पार्थिवी स्मृता hfr^5, पृथिवी स्मृताः b, स्वेव पार्थिवी r.—देवानां वात द्वयेषा hrbfk, अतो देवा इति देवी $r^1r^4r^6$.

[a] Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tīvrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4–6), also (one) for Indra accompanied by the Maruts (7–9);

द्वाभ्यां $hr^1r^3r^4$, ताभ्यां bfr^2r^5.—परम् hdr, परः bfk.—तृचो $r^3r^6r^7$, त्रिचो hbfk, त्र्यृचे r.

95. (then) a triplet for the All-gods (10–12) and a triplet for Pūṣan Āghṛṇi (13–15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds[a].

तृचो $r^3r^4r^6m^1r^5$, त्रिचो hbfk.—आघृणये तृचः r, आघृणयेति च $bfkr^2$, आघृणिरित्यृचः hm^1r^3.—आसक्तो b, असक्तो m^1fr, अशक्तो k.—दध्न f, दध्नः r, दनध्ना b.—पूर्णो दृती रथे fk, पूर्णो दती रथे b, पूर्णे दृती रथे r, पूर्णे दतः रथे r^5r^7.—The four lines 95[cd] to 97[ab] are wanting in A.

[a] *Āghṛṇi* is explained by Yāska, Nirukta v. 9, simply as *āgata-hṛṇi*, the meaning of *hṛṇi* not being stated.

B 96 Therefore (*tat*) he is praised as Ā-ghrni; hence he is lauded (*ribhyate*) by singers (*kīri*)[a]. For as their skin (*dṛti*) is full of mead, the suppliant (*arthin*) also approaches the Aśvins (in the same way)[b].

आघृणिस m[1] fk, आघृणेस b, आरुणिस r —तस्तुतः m[1], तत्सुपः fkb, तद्युतः r —कोरिभी रिभ्यते m[1], गोरिभी रिभ्यते fr[2]b, गोरिभि रिभ्यते k, स गोभि रिभ्यते r —ततः m[1]bfhr[2], यतः r —पूर्णो r, पूर्णः fk, पूर्ण b.—दृतिर् r, दृतिम् fm[1], दृतीम् b, दितिम् kr[2].—अर्थ्येति m[1], अर्थीति fkr[2], आर्थाति b, अस्तीति r.

[a] *Kīri*, being a Vedic word otherwise found exclusively in the RV, has been corrupted in all the MSS but m[1]. It is one of the *stotṛnāmāni* in Naighantuka iii 16. The verb is also otherwise limited to Vedic texts, cp RV vii 76 7 *usa ribhyate vasiṣṭhaih*. Cp Geldner, Vedische Studien, iii p 176. [b] That is, Pusan, having a skin (*ghṛni* = *dṛti*) filled with curds on his car, is prayed to as the Asvins are who have a skin (*dṛti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'[a] (*ā vartanim madhunā* iv. 45, 3[c])

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16–23[ab]), the last in addition to the (preceding) half (23[cd], 24) has Agni as its deity.

आ वर्तनिं bfr, आ वर्तनी m[1], आ वर्त्तनी k —दृतेरिव m[1]fkr, दृचरिव b —अध्यर्धान्त्या॰ bfkr[2]r[5], अप्यर्धान्त्या॰ hr[3] (अन्त्याध्यर्धा॰ Sarvanukramani). I have here assumed a corruption by the transposition of *i* and *e* in दृतेरिव for दृतिरेव (cp R, note [6]), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in hdm[1]bfk. The numbering is thus resumed after the omission of १७ and १८ in hd, where these three *vargas* (17-19) have an aggregate of nine ślokas only.

[a] That is, in the fourth pāda of x 45 3 *dṛtim vahethe madhumantam aśvinā*

20. Deities of RV. i. 24–30.

98. But (in) 'Of whom now' (*kasya nūnam*: i 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitṛ (3–5), 'Bestowed by the gods' (*bhaga-bhaktasya*. 5), being optionally (*vā*) addressed to Bhaga.

What follows (6–15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to Varuna.

काय्यावाग्नेयी ऋक् hdm¹, काप्यावा आग्नेय्यृक् r, काय्यावाग्निर्ऋक् b, कांव्यावा सग्ने ऋक् fk.—परं हि यच्च hm¹r³, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युन्नमः b, वैश्वदेव्यनमन्नमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1–4), are (in) praise of Indra and the Mortar, (so) think Yāska[a] and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यत्रेति fkr⁵r⁷, यत्रिति b, यत्रेती° hm¹, यास्त्वेन्द्रे r.—°न्द्रोलूखलयो hm¹, चेन्द्रोलूखलयोः r, मुसलोलूखल° bfkr⁵r⁷.

[a] There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya̱ ṇādeśa indro devatā*, Ṣaḍguruśiṣya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)[a] are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also[b]; the last (stanza) lauds the skin used in pressing (*adhiṣavaṇīya*) or Soma[c].

चर्माधिषवणीयं वा hdr (Ṣaḍguruśiṣya, Sāyaṇa), चर्माधिषवणीचे (वा ?) r⁵, द्वे चर्मण्यधिषवणे b, द्वे चर्मण्यद्विषवणे fk.—सोमं वान्त्या प्रशंसति hm¹r (Ṣaḍguruśiṣya, Sāyaṇa), सोमोपान्त्या प्रशंसति bk, सोमपात्या प्र° f.

[a] Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it. [b] According to a marginal note in h, *tu* has here the sense of *ca*: *tuś cārthe*: *tena coīūkhala-samuccayaḥ*: *mantra-liṅga-saṃvādāt*. The Sarvānukramaṇī has *yac cid dhy aulukhalyau, pare* (7, 8) *mausalyau ca*. [c] There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandra or the skin is stated to be lauded: *prajāpater hariścandrasya̱ antyā carmapraśaṃsā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramaṇī: see Ṣaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101^cd is quoted by both Ṣaḍguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*[a]: i. 30. 17–19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20–22), addressed to Dawn, is the last (triplet).

सत्येतु° MSS and r.—चाश्विना तृचात् m[1], चाश्विनात्तृचात् r, आश्विना तृचात् hfkb, आश्विनं तृचम् r[5]—आश्विनादुत्तरः hr, अश्विनादुत्तरः m[1], आश्विनेत्युत्तरं bfr[5]r[7], आश्विने मुत्तरं fk—कस्त उपस्यस् hd, कस्त ओपस्यः r[5]r[7], कस्त ओपसस् b, कस्तु ओमोपसस् fk, स्त्वन्त्य उपसस् r. The Sarvānukramaṇī has the form उपस्य here. परौ तृचावाश्विनोपस्यौ —The end of the *varga* is here marked by २० in m[1]bfk.

[a] Confusion has been caused in the readings of the MSS. owing to the pratīka of the triplet being *āgácinau* and the triplet being described as '*addressed to the Aśvins*,' *āśvina* The exact pratīka *āśvinau* is here represented by *āśvinā*, which I have preferred to read before *tṛcāt*, as it is better that *uttaraḥ* should be immediately preceded by its ablative

21. Deities of RV. i. 31–40.

103 Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)[a] rejoiced in mind gave to Śunaḥśepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्व° bfk.

[a] Indra being the deity of the hymn according to 102

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*. i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object[a] (*artha-vāda*).

यत्वं hr[3]fkr[2]r[5]r[7], यत्तम् b, मूक्तम् r—ऐन्द्रे च hr, ऐं एतद्रे द्वे b, एद्रे द्व f—च्छते र्थवादं hrb, स्ते र्थवादं m[1], इते र्थवादं fk—°द्रस्येति तु hr, °द्रस्यपि b, °द्रस्य प्र fk

[a] That is, the whole of RV i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53)· *yasyāṃ (devatāyām) vadaty artha-vādān*.

105. (In) 'I invoke' (*hvayāmi*: i. 35) one verse (1[a]) is to Agni, the next (1[b]) is addressed to Mitra-Varuṇa, the third (1[c]) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitṛ.

पादोऽग्नये r, पादो ग्नयो h, पादो मेयो m[1], पाद् ग्नये b, पादे स्नाप fk.—तृतीयो रात्रिसंस्तावः hdr, तृतीये रात्रिसंस्तावः m[1], रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r[5], रात्री सुता तृतीयः। न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31–35)[a] the sage, the son of Aṅgiras[b], after he had seen them, sang, on gaining the position of Hiraṇyastūpa and eternal friendship with Indra.

पञ्चैतानि hdm[1], पञ्चेमानि bfkr.—दृष्ट्वा hm[1]r[3]bfk1[2]r[5]r[7], दृष्ट्या r.—प्राप्य hr, प्राप्तः bfkr[5].

[a] Cp. Ārṣānukramaṇī i. 11. [b] Loc. cit.: *aṅgirasaḥ sutaḥ*.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts[a]. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmaṇaspati. 'Whom they protect' (*yaṃ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, °त k.—क्रीळं hdm[1], क्रीलं r, क्रीलां fk, क्लीलं r[7], क्लृतां b.—उत्तिष्ठ B, सूक्तमुद् hm[1]r: I have preferred the former reading because the Sarvānukramaṇī has उत्तिष्ठ . . ब्राह्मणस्पत्यम्.—The end of the *varga* is here marked by २१ in hm[1]fk, by २२ in b.

[a] The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramaṇī has *krīḷam . . mārutaṃ hi*, that is, '*krīḷam* (i. 37), as well as the two following, is addressed to the Maruts' (*hi* by the paribhāṣā meaning 'three').

22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṃ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पौष्णं सं पूषन्यड्रौद्रम् hm[1], पौष्णं स पूषन्यड्रौद्रम् r, पौष्णं स रौद्रय पड्डादिति f, पौष्णं सं रौद्र्य पड्डिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.
B It has already been said before[a] by the seer[b] that without an authoritative statement (*ādeśa*) the divinity

वरुणेनात्र hm[1]r, वरुणेनास्य B — संस्तवः bfk, संस्तुचः b, संस्तवः r — उत्तमवर्त्त्यपिणा r, उत्तमत्युपिणा bfk — पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b — The five lines 109[cd]–111 are wanting in A, m[1] has them as well as B.

[a] In iii 39 *ādeśad daivatam jñeyam .. na śakyam lingato . jñātum* [b] That is, by Saunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition

B 110. cannot be known from its characteristic mark (*liṅga*): yet in some places (*kvacit*) it (the deity) is stated[a]: (thus) in 'Thou, O Agni' (*tvam agne* i 45. 1) the Ādityas, Vasus, Rudras are praised at the same time[b] (with Agni).

संस्तुताः fkb, इति च स्तुताः r

[a] This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*lingat*) [b] These names all occur in i 45 1, but the Sarvānukramani says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43 7–9). 'O Agni' (*agne* i 44 1) are two (hymns) addressed to Agni (44, 45) With a Pragātha couplet[a] the Aśvins are (here)[b] praised with Dawn who bears her characteristic mark (*liṅga-bhāj*)[c]. 'Here is Soma, O bounteous ones' (*ayam somah sudānavah*: i. 45 10[cd])[d]

तिस्रः सौम्यो bm[1], तिस्रः सौम्यौ fk, तृचः सौम्यो r. The Sarvānukramanī has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः — प्र आग्नेये b, प्र अग्नेये r, प्र द्वे m[1]fk — प्रगाथेनाश्विनौ स्तुतौ r, प्रगाथेमे श्विनौ b, प्रागाथिथि मे श्विनौ स्तुतौ fk, प्रागाथातिमे र्थे श्विनौ स्तुतौ m[1]. — लिङ्गभाजा m[1]fkr, लिङ्गभाजो b.

[a] That is, a couplet consisting of a bṛhati and a satobṛhati [b] That is, in i. 44 1, 2: cp Sarvānukramani *ādyo dvyco 'śvy-usasām ca* [c] That is, she is mentioned by name (as well as the Aśvins and Agni) [d] As his pratīka seems to be necessary, and 111[ab] looks as if it had been known to the author of the Sarvānukramanī (see critical note on *tisrah* and note [b]), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities[a]. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47)

B Yāska[b] thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112[cd] is wanting in A and m[1].—यास्को r, यास्कौ b, स्का fk.—The end of the *varga* is here marked by २२ in bfk, after the next line (113[b]) in m[1], not at all in hd.

[a] Cp. Sāyaṇa, Introduction to i. 45: *ayaṃ soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*. [b] In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

23. RV. i. 48–60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa[a] connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11–13) is destructive of disease (*rogaghna*)[b].

सहौपसे hdm[1], सहोपसे bfkr.—संस्तुतः bfk, संस्तुतम् hm[1]r.

[a] There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. [b] Cp. Sarvānukramaṇī: *antyas tṛco rogaghna upaniṣat.*

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease[a], while in a hemistich[b] (of the last stanza) there is hostility to foes[c].

Among the Śatarcins is Savya[d] who is a form of Indra (*aindra*).

रोगापनुत्तिर् b, रोगापनुतिव् r[5], रोगापनुद्धि r[3], रोगपनुत्तिम् m[1], रोगोपनुत्तिर् f, रोगोपनुद्धिम् h, रोगोपनुदं r.—द्विषद्वेष r, द्विषद्वेष hm[1]bfk, (अर्धर्चे तु) द्विषद्वेषद् r[5].—ऐन्द्रः सव्यः hdr, ऐन्द्र सव्य m[1], ऐन्द्राण्यष्ट r[5], एंद्र सत्य b, व्य इसत्य f, व्यवी यत्य k.

[a] Cp. Sāyaṇa's introduction to the triplet i. 50. 11–13, where he quotes the following śloka from Śaunaka:

उद्यन्नवेति मन्त्रोऽयं सौरः पापप्रणाशनः ।
रोगघ्नश्च विषघ्नश्च भुक्तिमुक्तिफलप्रदः ॥

[b] The second hemistich according to Ṛgvidhāna i. 19. 4: *uttamas tasya cārdharco dviṣaddveṣa iti smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca.* [c] The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tisyordhvamahasa* (*ādityena sahīyasā* &c.). [d] Savya being the seer of the group of seven hymns i. 51–57 (see Ārṣānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115 *Of the sage Angiras who wished for a son like Indra,* the Bolt-bearer himself became the son[a], having assumed the form *of Savya in consequence of the seer's asceticism.*

इच्छतो hm[1], इच्छितो b, इच्छंतो fk, इच्छन्तो r — वज्रेव hm[1], वज्रेव r, अज्रय च fk, वचयो च b — मूलर्यिर् A, मूलर्यि m[1], मूलर्यिर् r, मूलार्थ fk

[a] Cp Sarvānukramaṇī *angirā indratulyam putram ichann abhyadhyāyat savya itindra evāsya putro 'jāyata*

116 Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)[a].

क्षुद्रसूक्तमहासूक्ता hrbfk, Sarvānukramaṇī, क्षुद्रसूक्ता महासूक्ता m[1], Ārsānukramaṇī, *Sarvānukramaṇī, v r* — अन्त्ये *hr, Sarvānukramaṇī,* अन्ते *b,* अन्ये *fk* — मध्यमाः *hm[1]rbfk,* Ārsānukramaṇī, माध्यमाः Sarvānukramaṇī, ĀGS iii 4 2 (शतर्चिनो माध्यमाः . . . क्षुद्रसूक्ता महासूक्ताः)

[a] Cp Sarvānukramaṇī, Introduction ii. 2 (शतर्चिन आद्ये मण्डलेऽन्त्ये क्षुद्रसूक्तमहासूक्ता मध्यमेषु माध्यमाः); Ārsānukramaṇī i 2, ii 1; x 1 cp. *BD*, vol. i, p 146; see Roth, Zur Litteratur, p. 26

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāḥ*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

नू चित्सु hdm[1]r, न चित्र तु b, न चित्र तु *f*, न चित्र न k — वह्निमाग्नेयमुत्तरम् m[1]b fkr[2]r[5]r[7], आग्नेयं तु ततः परम् r — 117[cd] and 118[ab] are wanting in hd — The end of the *varga* is here marked by २३ in bfk, after the next line in m[1].

24. RV. i. 61–73. Eleven Khilas. RV. i. 74–89.

118. Then (come) three (61–63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vṛṣṇe śardhāya*: i 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65–73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राण्यस्मै ततस्त्रीणि m[1]r, ऐन्द्राण्यस्मा त्रीणि b, ऐन्द्रस्यैषा इवणि fk — शश्वदि वामिति hm[1]r, शश्वदिनानि तु *f*, शश्वदिनानि तु bk, षड् द्वैपदानि तु r[5]r[7].

119. are ten addressed to the Aśvins[a]; (the hymn) 'These' (*imāni*: viii. 59)[b] is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparṇa hymns[c] are praised incidentally (*nipātastutiṣu*).

दशाश्विनानीमानीति rfk, दशाश्विनानीमानीती° hd, दशाश्विनानमानीती° m[1], दशाश्विनानीमानि b.—इन्द्रावरुणयोः स्तुतिः r, °न्द्रावरुणयोः स्तुतिः hd, °न्द्रोलूखलयो स्थितिः m[1], तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramaṇī on viii. 59: ऐन्द्रावरुणम्). Instead of this line r[5]r[7] read:

उपान्त्यं सप्तमे धर्चे न मैत्रावरुणं विदुः ।

—सौपर्णेयासु hbfk, सुपर्णेयासु m[1].—याः काश्चिन् hr[3]bfr[5]r[7], यास्तास्वि k, काश्चिच्च r.—निपात° hr, निपाता b, नियाता k, निपाताः fr[5]r[7].

[a] Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vālakhilya hymn of the RV. (viii. 59), the seer of which, according to the Sarvānukramaṇī, is Suparṇa and the deity Indra-Varuṇa. This collection is spoken of in the Ṛgvidhāna i. 20. 3 as 'the eleven purifying Sauparṇa hymns' (*sauparṇāni pavitrāṇi sūktāny ekādaśa*). Of the ten Aśvin hymns we know only the pratīkas of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Sāyaṇa on AB. viii. 10. 4); cp. Meyer, Ṛgvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāsatyā yuvayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.
[b] The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508. [c] I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuṇa, are mentioned in these eleven Sauparṇa hymns are only incidental (*nipātinī*, not *sūktabhāj* or *ṛgbhāj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74–79), 'Going forth' (*upaprayantaḥ*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiraṇyakeśo rajasaḥ*: i. 79. 1–3) is (addressed) to the middle Agni.

सूक्तानि आ° r, सूक्तान्या° hm[1]b, सूक्तानामा° fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80–84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) Dadhyañc, Manu, and Atharvan are incidentally mentioned[a]. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the Maruts,

इत्येति hd, इक्येति b, इच्छेति fkr[2]r[5]r[7], इत्येति r.—निपातिताः bfkr, निपातिनः hm[1].—प्र चे ततः hrf, प्र चेत्ततः k, पये ततः b, प्रयततः m[1].

[a] This follows Nirukta xii 33, 34 (on i. 80. 16). *dadhyan .. atharvā . manuh .. teṣām nipāto bhavaty aindryām ṛci.*

122. being four (85–88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two[a] (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrāh*: i 89 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam* i. 89. 9)[b]

चत्वार्यां नो hbr, चत्वार्यामो fkr[2].—वैश्वदेवे hm[1], वैश्वदेवे r, वैश्वदेवैर् k, वैश्वदेवे fb, इति सूक्ते r[1]r[4]r[6]r[2].—द्वे देवानां स्तुतिर्मते hd, द्वे देवानां स्तुतिर्मता r, द्वे (द्वि fk) देवानां स्तुतिर्मतः bfk, देवानां स्तुतिरुत्तरा r[1]r[4]r[6]r[2], द्वे देवानां स्तुतिं विदुः m[1].—भद्रं r, रुद्रं hm[1]fk, रुद्र b—यावच्छतं r, यावच्छतं hfk, याचर्छतं b—122[cd] and 123[ab] are omitted in r[1]r[4]r[6]—The end of the *varga* is here marked by २४ in hbfk, but in m[1] after 123[b].

[a] I supply *ṛcau* here, and take *punah* to indicate a repetition of *dve* (*ṛcau*). [b] There is no reference to these four stanzas in the Sarvānukramaṇī.

25. RV. i. 90–93. Order of hymn-groups in Maṇḍala i 74–164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)[a] desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तृचे br, तृचो fk, तृचस् hm[1].—मध्वपीष्यते r, मथपीय्यते fk, मथपीय्पते b, मथमिष्यते hdm[1].—After 123[ab] r adds the following line (omitted in Am[1]bfk).

शान्त्यर्था ग्रं न इत्येषा वैश्वदेवी च्चगिष्यते ।

—कथिता॰ hm[1]r, कथ्यते br[2]r[5]r[7], कथते fk

[a] That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāh*: i 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16–18), to the Aśvins. 'Agni and Soma' (*agnīsomau*: i. 93) is (in) praise of Agni associated with Soma.

औपसम् b, औपस्यम् hm^1r, एपस्यम् fkr^2, एधस्यम् $r^1r^4r^6$.—ससोमस्या° hdm^1, च सोमस्य r, च सोमस्था° fk, च सोमस्था° b.

125. After Gotama (74–93) the son of Uśij (Kakṣīvat comes: 116–126); after the seer Paruchepa (127–139) follows Kutsa (94–115); after Kutsa, Dīrghatamas[a] (140–164): always (*śaśvat*) these two[b] (sets respectively); in this order (*evam*) is read (the text of the Ṛg-veda).

गोतमाद् hdr, गौतमाद् m^1bfk, Anuvākānukramaṇī.—In $r^1r^4r^5$, 125^{ab} reads as follows:

गोतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—शश्वत्ते द्वे एवमधीयते hm^1r^3, इति ते द्वे एवमधीयते $r^1r^4r^6$, चेत्यमध्येतारस्त्वधीयते r^5r^7, चेत्यध्येतारस्त्वधीयते b, सश्वत्यध्येतारस्त्ववीयते f, सश्वत्यध्येमारस्व वीयते k.—The end of the *varga* is here marked by २५ in hm^1bfk.

[a] That is, while the order of the Sākalas is Gotama, Kutsa, Kakṣīvat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣīvat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāṣkalas, as shown by the form in which this śloka appears in the Anuvākānukramaṇī (see BD., vol. i, p. 146): *kutsād dīrghatamā ity eṣa tu bāṣkalakaḥ kramaḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. [b] Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Ṛg-veda.

26. RV. i. 94–111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas[a].
A Three verses (8^{abc}) of the stanza 'Foremost, O Gods' (*pūrvo devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदस्यं hm^1r, जातवेदसं $bfkr^6r^7$.—षोळशर्चम् hdm^1, षोडशर्चं r, षोळशीर्चं f, षोलस्यर्थम् b.—126^{cd} is found in hm^1r, but is omitted in $bfkr^6r^7$.

[a] The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakrta*)[a]

The last hemistich (i 94. 16[cd]) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसुक्तं m¹r — वाच hm¹r, सुतामा r¹r⁴, सुतामो r⁶.— तु वा पणां r⁵r⁷, पणां च b (one syllable short), पणां hm¹rf (two syllables short) — पादैसु तृभिः fk, पादैसु सृभि b, पादैः सुतिभिः hm¹r — 127[ab] in hm¹r (wanting in bfkr⁵r⁷) In r⁵r⁷, the four pādas of the tristubh stanza 126[ab] and 127[cd] have been turned into four anustubh lines as follows

इम कुत्स आङ्गिरसो ददर्श जातवेदसम् ।
पूर्वा देवास्ततो देवास्त्रिभिः पादैसु संस्तुताः ॥
षोडशर्चे तथा सूक्ते जगाद चतुरित्यसौ ।
अन्त्येऽर्धर्चे तु वा पणां लिङ्गोक्तानां स्तुतौ गणः ॥

These MSS. also insert 125[cd] between the first and second of the above lines

[a] There can be no doubt that 126[cd] and 127[ab] are a later addition of the A MSS., since they merely amplify 127[cd] which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. [a]In Bharadvāja, Grtsamada, Vasiṣtha[b], Nodhas[c], Agastya[d], Vimada[e], Nabhāka[f], Kutsa[g] there are no similar (*samānadharminah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods

नोदर्का hm¹r¹r⁴r⁶, नोदर्के bfkr — बहुदैवतेषु hm¹, °देवतेषु dbr, °दवतेषु f — द्विदेवेषु hbfk, द्विदेवेषु m¹.— समानधर्मिणः hm¹r³bfkr²r⁵r⁷, समानदेवधर्माः r.

[a] In connexion with the last hemistich (the refrain of i. 94–96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. [b] The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. [c] Seer of i. 58–64 58, 60–64 end with the same refrain [d] Seer of i 166–168 which end with the same refrain [e] Seer of x. 21 and 24 · all the stanzas of the former and half of those of the latter contain the refrain *vi vo made* .. *vivakṣase* [f] Seer of viii. 39–41, through the whole of which runs the refrain *nabhantām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. [e] Seer of i. 94–98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auṣasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Draviṇodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci[a].

श्रौषसायाग्नये hd, श्रौषसाग्नये bfk, श्रौषसाग्नेये m[1].—द्रविणोदसेऽग्नये hm[1]r, द्रविणोदशे वरं b, द्रविणोदशे वर fk.—वैश्वानरस्येति rfk, वैश्वानरस्येति चे hdr[3], omitted in b.—r has उत्तमम् after वैश्वानरीयम्.—129^{cd} is omitted in $r^1r^4r^6$.

[a] Cp. Sāyaṇa, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer[a]: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapūṇi thinks that they increase by one[b] (in the number of their stanzas)[c].

जातवेदस्यं m[1]hr, जातवेदस्य fk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m[1], सूक्तं सहस्रमेक k, सूक्तस्य सहस्रामकं b.—कश्यपार्षं m[1]r (Sarvānukramaṇī), कश्यपारिषं b, कश्यपा ऋषि fk.—130 is omitted in A. After 130 Mitra adds from one (r^5) or two (r^5r^7) of his MSS. three lines not found in A or $bfkr^2$:

ऋचाद्या सहस्रर्चान्तं सूक्तं नानाविधं भवेत् ।
नवनवतिः पञ्चशता ऋचः स्युः सचतुःशतम् ।
नानादैवतमेकार्षं छन्दोभिश्चित्रमुत्पथम् ॥

[a] The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. [b] With the three interpolated lines in R cp. the ślokas in Ṣaḍguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Ṣaḍguruśiṣya states that 'Śaunaka himself has referred to these khilas in indexing the seer' (*ṛṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramaṇī makes no mention of them. [c] Pādas acd, though ending like triṣṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100–104)[a]; there are (then) three (105–107) addressed to the All gods, (beginning) 'The Moon' (*candramās* i. 105 1). 'That which, O Indra-Agni' (*ya indrāgnī*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the *varga* is here marked by २६ in hm[1]bfk.

[a] The Sarvānukramanī states RV i 101 1 to be *garbhasravinī upaniṣat*, and in Ṛgvidhāna i 23 3 it is described as *garbhapramocanī*

27. RV. i. 105. Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛkī*)[a] having cast Trita, who was following the cows, into a well[b], carried off all the cows from thence[c].

सालावृकी° r, शाला° hm[1]r[3]r[5], शला° b, शिळा° f (cp RV सालावृक) — गाः सर्वास् hm[1]r, ताः सर्वास् Br[3] — एवापजह्रिरे r, एवोप° hd, एवो° m[1], एवाय bfk, एवाप्य° r[5]r[7].

[a] Cp RV i. 105 18 *aruno mā sakṛd vṛkaḥ pathā yantam dadarśa hi* [b] Cp RV i 105 17 *tritaḥ kūpe 'vahitaḥ* [c] On the story of Trita in the well cp Geldner, Vedische Studien, iii 170 ff

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)[a].

स तत्र सुषुवे सोम hm[1]r, तत्र सोमं सुषावासौ bfkr[5]r[7]. — चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m[1]fk, चावहयन् h.

[a] The words *tac chuśrava bṛhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛktva*) of this Varuna and of Aryaman?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m[1]. — तत्सतः m[1], तत्त्वं b, तत्त्वं r, तत्व fk. — सर्वदृक्त्व m[1], सर्वदृक्त fb, सर्वदृक्त k, सर्वं दृक्त r — क्व m[1]fk, क्र b, च r — वरुणस्यार्यम्ण r, मरुणस्यार्यमूर्ये° b, रूप्यस्यार्यम्णस्ये° f, कूपस्यार्यम्णस्ये° m[1] — 134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकाभिर् r, कूपे ष्ठनाभि m[1]fk, युपे ष्ठताभिर् b.—व्रणितान्यङ्गान्येवाभवन्मम r, वणितान्यन्यंगान्येवाभवन्मम b, व्रणनान्यंगरेन्येवाभवेन्मम fk, व्रणानामंगरेसाभवेन्मम m[1].—सर्वानहं m[1]r, सर्वानह bf, सर्वजह k.—°को न पश्यति bfkr, °को न विंशतिः m[1].

136. The three troops[a] of the All-gods, urged on by Bṛhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवगणास् m[1]br, °देवा गणास् hfk.—जग्मुस्त्रितस्य hdm[1], जग्मुस्ते तस्य r, आजग्मुस्तस्य bfkr[2]r[5]r[7].—The end of the *varga* is here marked by २७ in bfk, not in hdm[1].

[a] As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

28. Deities of RV. i. 112–121.

137. As a seer Bṛhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16–18)[a] of the hymn (beginning) 'That' (*asau*: i. 105. 16).

वृहस्पतिस्त्रितस्यैतत् hm[1]r, वृहस्पतिस्त्रितस्यैतं r[1]r[4]r[6], वृहस्पतेस्त्रितस्यैतत् f, वृहस्पतेति तस्यैत b.—सूक्तस्य hm[1]bfk, सूक्तेन r.

[a] It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgūṣa*.

138. (The verse) 'I praise' (*īḷe*: i. 112. 1[a]) is to Heaven and Earth, the next verse (1[b]) is addressed to Agni; the remainder of the hymn (112. 1[cd]–25) should be (regarded as) addressed to the Aśvins[a]. 'This' (*idam*: i. 113) is (in) praise of Night and Dawn.

°पृथिव्योर् br[5]r[7], °पृथिव्यौर् fk, °पृथिव्याव् hdm[1]r.—°लेति आग्नेयः r, °लेत्याग्नेय b, °लेचेत्याग्नेयः r[5]r[7], °ळेत्याद्याग्नेयः hdm[1], °लेत्याश्रयनि fk.—रात्र्युषसोः m[1]r, °सो fk, °स h, रात्रिपपस्ये b.

[a] Cp. the quotation in Ṣaḍguruśiṣya (p. 93) from the Devatānukramaṇī: *īḷe dyāvāpṛthivyor ādyaḥ pādaḥ paro 'gnaya āśvinaṃ tac ca sūktam.*

139. 'These' (*imāḥ*: i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram*: i. 115), is addressed to the Sun. Then

(come) five (i. 116–120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

पर सौर्यं $hm^1r^1r^4r^6$, ततः सौर्यं bfkr — त्वन्त्ये न्त्या Am^1, त्वन्ये अर्धर्ग r, त्वन्ये अधर्ग fk, त्वंन्ये अवर्ग b. The reading of A is supported by the Sarvānukramanī *antyā duḥsvapnanāśinī*, cp also Ṛgvidhana i. 25 1, Sāyana on i. 120 12, Pischel, Vedische Studien, 1, p 1 — °नाशिनी Ak, °नाशनी fb.

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra* i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*pṛthuḥ*: i. 123. 1) are addressed to Dawn (*uṣase*) In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya[a].

मोयसे पृथुरुत्तरे hdm^1, मोयसे पृथुरुत्तरे r, मथुवः पृथुर्दै अथोयसे b, यवः पृथुर्दै अथोयसी fk — दानं च hm^1r, दान तु $bfkr^5n$

[a] 140^{cd}–150 are quoted in the Nītimañjarī on RV. i. 126 7 The following story is told to show under what circumstances RV i 125 and 126 were revealed to Kakṣīvat The name Bhāvya, which occurs in RV i 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kakṣīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans[a].

काचीवतं कदित्थेति hdm^1, कचीवतं कदित्याति $r^1r^3r^4r^6$, काचीवत वादित्थै b, कचीवनं वादैर्थति fk, कचीवता विदित्वेति r — 141^{cd} and 142^{ab} omitted in fk; 141 omitted in n. — परोचं hdr, परोचे br^5 — The end of the *varga* is here marked by २८ in hdm^1b, but after 141^b in fk

[a] It is mentioned as *parokṣavaiśvadeva* in the Kauṣītaki Brāhmaṇa xxiv 9 (one of the sections on the Svarasāmans); cp below, v. 44, 45.

29. Story of Kakṣīvat and Svanaya.

142 Having acquired knowledge from his spiritual teacher[a] (and) going home, as we are told (*kila*), Kakṣīvat fatigued on the way fell asleep within the forest.

स्वनिलयं hdbr, स्वं निलयं n. — किल hdm^1, प्रति br — 142–153 wanting in $r^1r^4r^6$ (142^b and 153 both end with the word किल).

[a] That is, having completed his apprenticeship in Vedic study

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो hm[1]rn(d), भावयव्यसुतो b, भावयव्यसतो fkr[5]n(ab). The reading °सुतो is supported by Sāyaṇa (on RV. i. 125. 1, where the story of Kakṣīvat is told), who calls Svanaya भावयव्यस्य पुत्रः ।.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीळार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अथैनं hdfr, अथैन k, आचैनं b, आहैनं n.—°गोत्राविरोधतः hdbfkr, °गोत्रावरोधतः n.

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras;

ततः hdm[1], तदा bfkr, तथा n.—145^{cd} and 146^{ab} are omitted in r[5].

146. 'I am a son of the seer Dīrghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments[a],

कन्या bfkr[5]n, कन्यां hdm[1]r.—दशाभारविभूषिताः b, दश भारविभूषिताः n, दश भारविभूषिता fk, दश भारसमन्विताः r[5], दिव्याभरणभूषिताम् hdm[1]r.—The reading कन्या दश is preferable, as apparently based on the words वधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतश्च रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्यां) to Kakṣīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in bf, not in hm[1]k.

[a] Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

30. Story of Kakṣīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens[a], money and (utensils of) inferior metal[b], goats and sheep.

रथांश्चावान् h, रथान्श्चावान् d, रथांश्चावो b, रथांश्चास्र r[5]n, रथांश्चास fk, रथानश्वान् r, रथान्दिव्यान् m[1]. (The word श्यावान्, occurring in RV. i. 126. 3, would easily

be corrupted cp b)—वीड्डग्रान् वै hdm¹r, द्वीनवैय b, द्वोपिनो वै: r⁵n, द्वोपनो वै: fk. (The word vidvanga does not occur in RV. i 126 3, but is an epithet of aśva in RV. i 118 9)—धनकुप्य hdm¹fk, धनकूप्य r, धनं कुप्य ba धनं कूप्य r⁵ (I have preferred धनकुप्य as a dvandva owing to the following अजाविकम्, and because this reading occurs in B as well as A)

ᵃ The expression vadhūnam vāhanārthāya was doubtless suggested by vadhūmantah in RV. i 126 3 Cp critical note on kanyā daśa above 146 ᵇ A similar distinction between dhana and kupya is found in Manu vii 96 There is no reference to these, nor to sheep and goats, in the text of the hymn

148 Further he gave (him) a hundred necklets and a hundred bulls This is told in the next hymn with (the stanza) 'A hundred' (śatam i. 126. 2) and so forthᵃ.

वृषभाणां च hm¹r ऋषभाणां bfk, शतमश्वानां r⁵n —एतदुत्तरसूक्तेन hdm¹r, एतत्तदुत्तरे सूक्ते r⁵n, एतत्तदुरे सूक्ते b, एव तदुत्तरे सूक्ते fk —शतमित्यादिनोदितम् hm¹r, शतमित्यादि चोच्यते r⁵, चोच्यते b, मुच्यते fk, °पूच्यते n —The line 148^{cd} occupies this position in B and n, but in A and m¹ it comes after 150, its place at 148^{cd} being taken by the following line in A and m¹

गवां सहस्रं षष्टिं चᵇ सर्वाः स्वल्परिधायसः। ᵇ hdm¹, षष्टीं च r.

This line must be spurious, as it repeats the sense of 149^{cd}, which is common to A and B Its inclusion would, moreover, give five and a half ślokas to the varga instead of five The line 148^{cd} is more appropriate here, as it interrupts the sense after 150

ᵃ Having thus referred to RV i 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cowsᵃ—

गवां चैव br, गवाधेव hm¹fk —षष्ठ्युपाधिकम् br⁵, षष्ठ्यताधिकम् m¹, षष्ठ्याधिकम् hfr, षष्ठ्यादिकम् n.—149 150 omitted in d

ᵃ The text of the hymn (i 126 2, 3) has niṣkāñ chatam aśvān. vadhūmanto daśa rathaah. ṣaṣṭiḥ sahasram .. gavyam.

150 Kakṣivat, who obtainedᵃ (all this) from Svanaya Bhāvayavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (prātah. i. 125) to his father.

प्रातः hm^{1}rbfk, ततः r^{5}n.—The end of the *varga* is here marked by ३० in bfkm^1, not in bd.

[a] The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. Nārāśaṃsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguḥ*: 125. 2).

The three ślokas 151–153 are found in hdr^{3}m^1 only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the Sarvānukramaṇī), and the style is suspicious (e.g. *ucyate*). The length of the varga is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kakṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kakṣīvat's father, being pleased with the wealth Kakṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kakṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काचीवंतं m^1, कचीवतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ*: i. 125. 1) had been uttered (by Kakṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguḥ*: i. 125. 2).

प्रातरित्युक्ते m^1, प्रातरित्सूक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*) [a], as the praise of kings (is expressed) by them in the ten books (of the Ṛg-veda) [b].

याभिः hm^{1}r, यानि bfk.—राज्ञां hm^{1}r, राज्ञा bkr^6.—प्रतीयाद् hdfr, प्रतीयात् r^{6}r^7, प्रतीषात् k, ता प्रतीया b.—दाशतयीषु hdr, दाशतयिषु m^1, (स्तुती) दृष्टा यासु वरिष्ट r^{6}r^7, दृग्दरिश b, दृग्वरीश fk.

[a] Otherwise called 'Praise of Gifts' (*dānastuti*)· on the relation of the latter to Nārāśaṃsī stanzas cp Bloomfield, Hymns of the Atharva veda, SBE xlii, p 688 f
[b] After 154 m[1] adds the following three lines (= iii 82)·

विमक्तस्तुति तद्विद्यादृ यज्ञ्वज्ञ्वचस तत् ।
आशीर्वादेषु संघासु कर्मसंस्थासु देवताः ।७०
यह्या ह यज्ञवचव द्विपदे यत्र संस्तुते ।

155. The five (stanzas) 'Lively' (*amandān*. i. 126. 1–5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife[a]. Śākapūni thinks these two stanzas are a conversation of Indra and the king with Romaśā[b].

संमवादो द्वृचेन hm[1]r[1]r[4]r[6], द्वे ऋचौ संप्रवादः fk, द्वे रिचो संमवादः b, द्वौ ऋचौ संमवादः r—सप्रवादं r, संवादं bfk, संप्रवादो hdm[1]—रोमशयेन्द्रराज्ञोर् hm[1]r, अस्या-मथवैव ताभ्याम् bfk, अस्य स्या अथ चैव ताभ्याम् r[2]r[6]r[7]

[a] Cp Pischel, Vedische Studien, vol 1, p. 1   [b] iii 155–iv 3[ab] are quoted in the Nītimañjarī on RV i 126 6, 7

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife[a] (in connexion) with Indra. Brhaspati gave his daughter[b], Romaśā by name, to king Bhāvayavya.

द्वृचेऽस्मिन् m[1]r[3], द्वृचेऽस्मिन् b, द्वृचेसस्मिन् hd, त्र्युचेऽस्मिन् r.—156[ab] is omitted in fk —सुतां hm[1]r, स ता fkr[2]r[5], च ता n.—रोमशां r, रोमसा b, रोमशा hdfm[1], येमशा k—राज्ञे hrb, राज्ञो fk —The last pāda is repeated in b only —The end of the *varga* is here marked by ३१ in m[1]bfk, by २९ in hd —After इति बृहद्देवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

[a] According to the Sarvānukramaṇī, i 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp Sāyana on i. 126, introduction, and on stanzas 6 and 7
[b] Sāyaṇa also, on i 126. 7, states that Romaśā was the daughter of Brhaspati.

1. Romaśā and Indra. RV. i. 127–136. Praise in the dual.

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm^{1}r, तत्सर्वं Bn.—°गामाशु hm^{1}r, °गामाथ bfkn.—°सहायः hm^{1}bfk, °सखायः r, °समेतः n.—प्रीत्यार्चयत्तं hdr, प्रीत्यार्चयं तं m^1, प्रत्यार्च्चिव तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्तद् n, प्रत्यर्चितोऽसौ r^{5}r^7.—विधिनैव राजा hm^{1}r, विधिना च राजा br^{5}r^7 (°ज b), विधिना च राग्रा fkn.

2. And the daughter of the Aṅgiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

हृष्टा hm^{1}r, दृष्टा r^{2}r^{5}r^7, दृष्ठा bfkn.—ववन्दे hdfk, च वन्दे r, वंदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'[a]. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

बाल° hdfr, वाल° bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादोपोप मे hdm^1, जगादोपेप मे f, जगाद्वो योप मे b.—°ष्या सांत्व्य hdm^1, सान्त्व्य r^{1}r^{4}r^6, °ष्या शांव b, °ष्या शांच fk, °ष्यर्चाथ r.—प्रहृष्टः सो न्वव्रजत् hdm^1, प्रहृष्टोवाचव्रजत् r^{1}r^{4}r^6, प्रहरिषादन्द्व्रजा b, प्रहरिषादंधव्रत f, प्रहर्षादन्वव्रजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहर्षाद्, which leaves the sentence without a verb.—साथ hm^{1}r^{1}r^{4}r^{6}b, सोऽथ fkr.—पतिं पतिव्रता hm^{1}r^{1}r^{4}r^6, पतिं तु साब्रवीत् r, पतिं व्रवीत् b, पति व्रपीत् fk.

[a] The quotation from the BD. in the Nītimañjarī on RV. i. 126, 6, 7 ends with this line (3^{ab}).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129–133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvaṃ tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पश्चेन्द्राणि m[1]r, पश्चेन्द्राणि hdbfkr[5]r[7].—°व्यृगत्र hm[1]r, °व्यृगेका r[5]r[7], °द्रं त्रिगव b, °द्र त्रिग च f —°पर्वतौ bfkr, °पर्वता hdm[1] (as part of the pratīka).—त्विन्द्र hm[1], इन्द्रं तु bfkr, त्विन्द्र तु r[1]r[4]r[6] —मेन इह यास्कः hm[1]r[1]r[4]r[6], मेने यास्क fk, मेने यास्का b, मेने यास्क एवं r

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*. i. 134. 1) there are nine[a] (stanzas: i. 134. 1–6, 135. 1–3) to Vāyu, (then) five (i. 135. 4–8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

ऋचु स्तुतः hm[1]r[1]r[4]r[6], स्तूयेतर्चु r, स्तूयेतर्चौ b, 5[ab] omitted in fk —पर्वतवदि यच्चो m[1], पर्वतद्वि यच्चो r[1]r[4]r[6], पर्वतवृद्वियच्चो hd, पर्वतो विदि वज्रो b, पर्वतो विद्वि वज्रो r —द्विवत्स्तुती m[1]r, द्विवत्स्तुती hd, द्विवत्सुतो b —चेन्द्रमाऊः hdm[1], चन्द्रमाऊः r[1]r[4]r[6], चेन्द्रमाहः b, चेन्द्रमाह r —आ त्वा वायोर्खव b, आ त्वा नव r[1]r[4]r[6], आ त्वा वायोर्थाव fk, आ त्वा वायोश्चाथ hdr[3], आ त्वार्वयोरथ r, आ त्वा यावो चाथ m[1] —The end of the *varga* is here marked by ९ in hdbfk, not in m[1].

[a] The Sarvānukramaṇī shows that *nava* must be read *ā tvā saḍ vāyavyam tu . . stīrṇam nava, caturthyādyāḥ pañcaaindryaś ca*, '*ā tvā* has six stanzas, it, as well as the following (*tu*), is addressed to Vāyu, *stīrṇam* (136) has nine stanzas, the five stanzas beginning with the fourth (4–8) are addressed to Indra as well (as Vāyu)'

2. Distributed praise. RV. i. 137–139. Vaiśvadeva hymns.

6 There five (stanzas: i. 136 1–5) have Varuna and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned[a], Dyaus and the rest Couples (of deities: *dve dve*), including the Two Worlds (*rodasī*), are praised together (*samstute*)[b], (each) in a verse[c] (*pada*), and the gods (are praised) with a hemistich (7[ab]); the rest (7[cd]) is distributed (in praise)[d].

पञ्च वरुणमित्रद्देवा hbk, पञ्च वरुणं मित्रदेवा r —दिवादिभ्यः hdr, दिभ्यः bfk, दिभ्य आद्याः r[5].—परे द्वे bfkr, पदे द्वे hdm[1].—द्वे द्वे पदे hm[1]r, दे परे bfk, द्वे वा परे (संस्तुती) r[5].

[a] *Divādibhyaḥ kathitābhyaḥ pare dve*, the Sarvānukramaṇī has *antye liṅgoktadevatye*.
[b] This does not mean, as the text of the hymn shows, praise in the dual (*samstuti*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii. 8, and above, i. 117). [c] That is, Rodasī (dual) in 6^a, Mitra, Varuṇa in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. [d] That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities [a].

अस्तु श्रौषट् bfkr^6, एतत्सूक्तं hm^1r.—°दैवतेषु hm^1rfk, °दैवतेषु b.—The Sarvānukramaṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm^1r.

[a] It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśaḥ*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs [a], stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्त्यृचः h$m^1r^1r^4r^6$, संस्तवः r, संस्तव bfk.—पादर्धर्चा bfk, पादा अर्धर्चौ hd, पादा अर्धर्चौ m^2, अर्धर्चौ $r^1r^4r^6$ and अर्धर्चा r (both without पादा).—त्रैपदाश्च hm^1r, चैपदाश्च b, (म्) त्रैपदाश्चा f.—वैश्वदेवाः hm^1r, °देव्या bfk, °देव्यः r^5r^7.

[a] Cp. above, ii. 133: *pādaṃ vā yadi vārdharcam ṛcaṃ vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3–5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Bṛhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañ of me' (*dadhyaṅ ha me*: i. 139. 9) praises either the (ancient) seers or himself [a] by

proclaiming his own origin among them. For this reason[b] some disagree in regard to this (stanza, saying), that Indra-Agni[c] are at the same time (*tu*) incidentally praised (*nipāta-bhāj*) in it

दध्यङ् ह मे hd, दध्यङ् ग m^1, दध्यङ् मे r, दह मे bfk —ऽस्यामात्मानं वा तेषु r, स्यामात्माय वा तेषु bfk, माथर्वाणः स्तौति Am^1.—शशंस जन्म Am^1, शस स्वजन्म b, शसस्वजन्म r, संसत्स्वजन्म fk —तस्यां तु bfkr, स्विप $hdm^1r^1r^4r^6$ (one syllable short) —The end of the *varga* is here marked by २ in $hdbfkm^1$.

[a] The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvāṇaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śaśaṃsa* is used along with the present *stauti* [b] *Tasmād* seems to mean since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. [c] The Sarvānukramaṇī simply states Indra-Agni to be the deities of the stanza.

3. Story of the birth of Dīrghatamas.

11. There were (once) two seers' sons, Ucathya and Bṛhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhṛgu[a].

[a] This and the next four ślokas (11–15) are quoted in the Nītimañjarī on RV. i 147 3

12. Bṛhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him:

कनीयान् $hm^1r^1r^4r^6$, यवीयान् br, चत्रवीट् fkn —प्रत्यमायत Am^1, प्रत्यपेधत fkrn, प्रत्यपेचत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed' Bṛhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिषेधं hm^1r, तं शुक्रप्रतिष्टानं r^5, त शुक्रप्रतिघात bn, ते शुक्रं पतिघानं fk —न ममर्ष बृहस्पतिः hm^1r, बृहस्पतिरमर्षयत् fkr^5n, बृहस्पतिर्यमन् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dīrghatamas (Long Darkness)

तं गर्भं hdm^1r, गर्भं तं bfkn

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

भ्यतपद्दिवान् $hm^1r^4bfkr^2$, भ्यवदद्दिवान् $r^3r^5r^7n$, ऽत्यतपल्लोकान् r.—अकस्माद् hm^1r^3b fkr^2r^5n, एतस्माद् r.—तन्नेत्रे m^1, तं नेत्रे hdb, वन्नेते fk, (देवा स्तु) ता मेत्रे r, तस्याघी $r^1r^4r^6$.—सः hdbfk, ह्य m^1, च r.—The end of the *varga* is here marked by ३ in bf, not in hdm^1k.

4. Hymns revealed to Dīrghatamas: RV. i. 140–156.

16. With four[a] (hymns beginning) 'To him seated on the altar' (*vediṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhaḥ*: i. 142) is an Āprī hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145–150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यग्नेः पराणि षट् br, षड्भिः त्वग्निं तमित्यतः $r^1r^4r^6$, प्राष्टाग्नेः पराणि च hm^1r^3. As all the MSS. have चतुर्भिर्, i. e. 140–144 (deducting 142, the Āprī hymn), the reading of B (तम् and षट्) must be right; that of A (प्र, 143, and अष्टौ, 143–150) would include 143, 144, which have already been mentioned.—16^{ab} is omitted in f, the whole of 16 and 17 in k.

[a] That is, i. 140, 141, 143, 144. An Āprī hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151–153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूक्तैर् br, सूक्ते fm^1, सूक्ते hd.—मैत्रीम् m^1, मैत्री hbfr, मित्री d.

18. either Aditi or Agni; for (its) character is evidently such[a]. Śaunaka, however, thought that both in Kutsa[b] and here Aditi means Agni only[c].

दितिं त्वेव hdm^1r, दितिं यास्कः br^6r^7, द्वितौ यास्तु fk (i. e. the reading of B is यास्कः for त्वेव in A).—कुत्से चेह hm^1rb, कुत्से वेह fk, कुत्सौ वेह r^5r^7.—18^b = v. 87^b, vi. 94^b, viii. 62^d.

[a] That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' [b] That

19, in RV. i 94 15 ° Or according to the reading of B · 'Yāska considered Aditi to be Agni in RV i 94 15, and Śaunaka in this passage' Yāska in introducing RV. i 94 15 remarks (Nirukta xi 23): *agnir apy aditir ucyate.*

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form) The three (hymns) after this (i. 154–156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam* : i. 154. 1), are addressed to Viṣṇu ;

The reading of 19^{ab} in the text is that of hm[1]r, ऋषिरमैः प्रसक्तत्वाद्दृष्टापीमन्वकीर्त्तयत् r[5], ऋषिरचिप्रयुक्तत्वा दृष्टायान्वकीर्त्तयत् b, ऋषिरचिप्रसक्तत्वा दृष्टा या त्वमकीर्त्तयेत् fk (°प्रकाग्रत्ता k)

20. and with the three stanzas 'Forth your' (*pra vaḥ* : i 155. 1–3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām* : i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वस तिसृभिर् hd (cp Sarvānukramaṇī ऐन्द्रश्चाद्यस्तृचः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वश्चतसृभिर् m[1]r[3], ता वां चतसृभिर् r[6]r[7], या चा चतसृभिर् bfk, प्र वः पान्तं चतुर्भिस् (तु) r. Here we see not only how easily चतसृ° is substituted for च तिसृ°, but the masc form चतुर्भिः for the fem. चतसृभिः in the BD.—ऋग्भिर् hm[1]r[3]bfkr[6]r[7], तु r.—ता वामित्यृचि hm[1]r[3]br[5]r[7], याक्यमित्यृचि fk (°त्यचि k), ऋषिस्त्वित्यृचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m[1].

5. **Story of Dīrghatamas (continued).**

21. [a] His attendant slaves, being weary, bound the aged and blind Dīrghatamas and cast him down [b] into the waters of the river.

परिचारिणः hm[1]r, परिचारकाः Bn.—वध्वा hdm[1]r[1]r[4]r[6], वथा b, बध r, ˉ ध्वौ fk, बधौ n —अवादधुः r[1]r[4]r[6] (RV i. 158 5), अपादधुः hm[1]fkn, उपादधुः r, आदधुः b

[a] The following four and a half ślokas (21–25^{ab}) are quoted in the Nītimañjarī on RV i. 18 1 and i. 158 5, cp Sāyana on RV. i. 158. 3, 4. [b] Cp. RV i. 158 5 *dasā yad īṁ susamubdham avādhuḥ*, cp Nirukta iv 6 *tritaṃ kūpe 'vahitam*

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast [a].

चैतनो hm^1r (=RV. i. 158. 5), चैनतो $r^1r^4r^6$, चैत fk, चैतनो b.—अपाहनत् hdr, उपाहनत् m^1, अपाहत fk, अपातइ b, अपाहरत् n.

[a] Cp. RV. i. 158. 5: *śiro yad asya traitano vitakṣat, svayaṃ dāsa uro aṃsāv api gdha.*

B 23. Now Dīrghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn, सहसा m^1.—वृतं $m^1r^2r^5r^7n$, वृतां fk, वृतः b.—°न्यगुदश्चैव $r^2r^5r^7$, °न्यसु-दश्चैव fkn, °न्यगुदाश्चैव b, °न्यतुदंश्चैव m^1.—तत्तोदोन्मोहित b, ततोदान्मोहितो $r^2r^5r^7$, तत्तोदोन्मोहिति (भृंशम्) m^1, तत्तोदोन्मोहिति (भृंशम्) fk, न तु दानहतो n.—This śloka is omitted in hdr, but is found in $bfkr^2r^5r^7m^1n$.

24. Now the currents (*nadyaḥ*)[a] threw him up in the neighbourhood of the Aṅga country.
B Uśij was employed[b] in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नम b, तं नृपं r^6r^7n (g), तत्पम fn (ab), तलयं n, नद्यः सर्वाः hdm^1r (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after नृ, and then the augment in समुद्क्षिपत्) is highly probable.—समुद्क्षिपत् fkr^5r^7n, समुद्दिक्षिपत् b (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुत्खिदन् hdm^1r. The form उदक्षिपन् occurs again below, iv. 88.—युक्तां $m^1r^2r^5r^7$, युक्तोम् b, युक्तास् fk, दासीम् n.—24^{cd} is wanting in hdr, but is to be found in Bm^1n.

[a] Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāḥ*, 'the most motherly streams did not swallow me up.' [b] I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dīrghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣīvat and others.

राज्ञा $m^1r^2r^5r^7n$, राज्ञां bfk.—प्रहितां दासीं भक्तां $r^2r^5r^7$, प्रहिता दासी भक्ता m^1bfk, प्रहितां ज्ञात्वा शुद्धां n.—मत्वा महातपाः $r^2r^5r^7$, मत्वा मतपाः b, मत्वा मतयाः f, मत्वा रमे तया m^1, (ज्ञात्वा) रमन्मुनिः n.—25^{ab} not in hdr, but in Bm^1n.—जनयामास चोत्थाय hdr, सोऽजीजनदृश सैकान् $bfkr^2r^5r^7$ (°काद् $r^2r^5r^7$), सा च कक्षीवतं जज्ञे n.—25^{cd} omitted in m^1.—The end of the *varga* is here marked by ५ in hdb, by ६ in f, not at all in m^1k.—In hd the *varga* has only three ślokas.

6. Deities of RV. i. 157–163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two Aśvins: but with the two (159, 160) following (beginning) 'Forth' (*pra*. i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

तुष्टाव चैव hm^{1}r, तुष्टाव दिव bfk, तुष्टावेति च f (सुताभ्याम्) r^{5}r^7.—°व्यौ तु hm^{1}r, °व्यौ ते b, °व्यौ त fk, °व्या त r^{5}r^7.

27 (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the Rbhus. The two (162, 163) following (beginning) 'Not us' (*mā naḥ*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*īrmāntāsah*: i. 163. 10) he extols the horse as he is being led.

परे bfkr^{5}r^7, पर hm^{1}r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if पर were read, there would be no reference to 163 as a hymn

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

स्वयूथ्यास् m^{1}r, सयुथ्यास् hdbf, सयुथ्यास् k —तस्य m^{1}bfr, तत्र hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māmsa*)[a], of the basket (*sūna*)[b], of the pots (*caru*)[c], and of the oblation (*havis*)[d],

भविष्यं चाह भूतवत् hm^{1}r^{2}r^{5}r^7, भविष्यंतं च भूतवत् bfk (°तत् f), हविष्यं चाह सूनवः r.—तस्य m^1, तस्यन् hd, तस्मिन् r, तत् bfk.—मांसस्य सूनस्य hm^{1}r, सौनस्य च मांसस्य bfkr^{5}r^7 (°नस्से r^{5}r^7) —चरूणां r^{5}r^7, चतुर्णां hm^{1}r^3, चतुपा r, चरुणां b, चरुणा fk — हविपस्तथा hm^{1}r^{3}r, क्र विपान्तथा r^{5}r^7, क्रिविथ्या bfk.

[a] Cp i. 162. 9: *aśvasya kraviṣah*; see also 10, 12, 13 [b] The form occurring in the RV (i. 162. 13) is *sūnāḥ*; if the reading of hm^{1}r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets', cp. RV. i. 161. 10:

māṃsam . . sūnayā̆bhṛtam. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. [c] In i. 162. 13, where the form *carūṇām* occurs. [d] The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)[a], and of his body (*gātra*)[b] which is mentioned as about to be dissected (*viśasya*)[c], of the spit (*śūla*)[d] and the post (*sthūṇā*)[e], and of the axe (*svadhiti*)[f] there is here (*atra*) laudation.

यद्विशस्यं च कीर्तितम् hm^{1}r^{3}kr^2, यद्विशस्य च कीर्त्तनम् fb, यद्वीशस्य च कीर्त्तनम् r^5, स्वधितेश्च प्रकीर्त्तनम् r (by mistake from the next line).—गात्रस्य शूलस्थूणानां m^1, गात्रशूलस्थूणानां (no च) hd, गात्रशूलस्थूणानां च r^{2}r^5, गात्रशूलस्थ्युणानां च b, गात्रशूलस्थूणानां च f.—The end of the *varga* is here marked by ६ in m^{1}bfk, not in hd.

[a] Both *vāsas* and *adhivāsa* occur in i. 162. 16. [b] The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. [c] Cp. i. 162. 18: *gātrā . . . paruṣ-parur . . vi śasta*; cp. 19: *aśvasya viśastā*, and 20: *mā te . . aviśastā . . gātrāṇy asinā mithū kaḥ.* [d] Cp. i. 162. 11: *te . . abhi śūlaṃ nihatasya.* [e] The word *sthūṇā* does not occur in the hymn, but its equivalent *aśva-yūpa* is used in i. 162. 6, and *svaru* in 9. [f] The word *svadhiti* occurs in i. 162. 9, 18, 20.

7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)[a] (and) praise at the same time of Indra-Pūṣan[b].

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)[c] is stated to be addressed to the All-gods.

छागस्य hm^{1}r^{3}bfkr^5, भागस्य r.—सह स्तुतिः m^{1}r, सह श्रुतिः h, च कीर्तनम् fkr^{2}r^5, च प्रकीर्तनम् b.—चात्र इन्द्रा° r, चात्रेन्द्रा° MSS.—31^{ab} is omitted in d, 31^{cd} in f.

[a] The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). [b] In i. 162. 2 along with the goat. [c] The term *asyavāmīyaṃ* (*sūktam*) is also used in Ṛgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers[a] are spoken of in the third person (*parokṣa*)—I will explain (them).

तत्र b, त्वत्र r, यत्र hd —चात्र कीर्तनम् hm¹r, चानुकीर्तनम् b —32ab omitted in fk — वक्ष्यामि bm¹, वक्ष्या fk —चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents of RV. i 164. 1 make the emendation भ्रातरस् certain.—32cd wanting in hdr.

a Another instance of the nom. being loosely used for the acc ; cp i 28 and Meyer, Ṛgvidhāna, p ix.

33 Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu The third here is butter-backed (*ghṛta-pṛṣtha*)a (his) seven rays are praised b.

भ्राता तु hdr, भ्रा तु m¹, भ्राता च bfk —तृतीयोऽत्र hm¹r, तृतीयोक्तः r⁵, तृतीयोक्त bfk.—सुताः hm¹r, सुताः bfk.

a Cp RV i 164 1· *tṛtīyo bhrātā ghṛtapṛṣṭhaḥ*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni *ayam agniḥ* b The expression *saptaputram* in RV. i. 164 1 is explained by Yāska (ibid) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects a; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons b.

पाति hm¹r, वाति bfk, यानि r²r⁵.—अहोराचान् r⁵, अहोराचा hbfk, अहोरात्र° m¹r —दिनान् hm¹r⁵fk, दिवान् b —ऋतूंश्च hm¹r, रुतूश्च f, सन्तङ्क्ष्यं b, पयांश्च r⁵.— परिवर्तिनः b, परिवर्त्तिः fk, परिवर्तनम् hm¹r, परिकीर्त्तनम् r⁵.—34b = vii. 24b.

a Especially in RV. i. 164 7. The same expressions are used of Sūrya in vii. 24. b Yāska, Nirukta iv. 27, explains *trināb hi* (RV. i 164 2) as referring to the seasons, *dvādaśāra* (RV. i 164 11) as referring to the months, *sapta śatāni viṃśatiś ca* (ibid) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164 48).

35. With the following (stanzas)a the seer celebrates the year (*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold b;

च त्रिधा br²r⁵, च तृधा f, त्रिविधा hr.—द्वादशधैव च hm¹r, द्वादश चापि च bfk, द्वादशधापि वा r⁵.—35ab has the following form in Sāyana: त्रिधा द्वादशधा षोढा पञ्चधा सप्तधा तथा.—कीर्त्तयत्यृषिः bs, कीर्त्तयनृषिः hr (°र्तं° h), कीर्त्तयतृषिः f — The end of the *varga* is here marked by ७ in hdbfk, not in m¹.

a That is, RV i. 164 12–16. b This śloka is quoted by Sāyana on AV. xix. 53. 2, being introduced with the words *tathā ca śaunako'py āha*

8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)[a] and the cow (*dhenu*)[b], the buffalo (*gaurī*)[c], Vāc[d], Sarasvatī[e], and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods[f];

क्षेत्रज्ञानं hdr^{3}b, क्षेत्रं ज्ञानं r^6, चक्षज्ञानं m^{1}fkr.—गौरीं hdr, गौरी m^{1}bfk.—धर्मं पूर्वयुगीयं च m^{1}r, धर्मं पूर्वयुगे पंच hdr^3, धर्मपूर्वयुगानां च bfkr^{2}r^6.—साध्यान् hdm^{1}r, साध्यां b, साध्या fk.—देवगणांस् hdm^{1}r, देवगणा f, देवराणां b, देवराणा k.

[a] This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manaḥ kuto adhi prajātam?* [b] Referred to by this name in i. 164. 26. [c] i. 164. 41. [d] i. 164. 45. [e] i. 164. 49. [f] i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . pūrve sādhyāḥ.*

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)[a], and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world[b];

कर्माणि ग्नमि° bfk, कर्माणि त्वमि° hdr.—वगति bfkr^{2}r^6, जगती hm^{1}r.—स्थास्नु° br^{2}r^6, स्थास्नु° fk, स्थान° hdm^{1}r.

[a] In i. 164. 44: *vapata ekaḥ . . viśvam eko abhi caṣṭe . . dhrājir ekasya dadṛśe na rūpam.* [b] It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)[a] of water (*vār*) by the (Sun's) rays and its discharge again[b]. There is here also glorification of the activities of Parjanya, Agni[c], and Vivasvat[d] (the Sun).

रश्मिभिर्वारो bfkr^2, रश्मिभिर्वारां r^6, रश्मिभिश्चैव hm^{1}r.—विसर्गं m^{1}r, विसर्गः hd, विसर्गं b, विसर्पं fkr^2.—चात्र hdm^{1}br, चास्य fkr^{2}r^{6}r^7.

[a] In i. 164. 51^{ab}: *samānam etad udakam uc caity ava cāhabhiḥ.* [b] Cp. above, i. 68 and ii. 19. [c] In i. 164. 51^{cd}. [d] In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'[a], while Vāc they call Sarasvatī[b].

वाक्प्राणौ hm^{1}r, वाक्प्राणौ bfk.—प्राणो hr^{1}r^{3}r^{4}r^{6}m^1, प्राणा bfr, प्राण k.—39^d= ii. 51^d.

[a] In ii 51 Sarasvat is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i 164 52[d] *sarasvantam avase johavīmi* [b] Cp. ii. 51, where Sarasvatī is identified with Vāc in the same words

40. The body joined with the organs of sense is designated *kṣetra*. Prāna alone knows it: hence he (Prāṇa) is spoken of as 'he who knows the body' (*kṣetra-jña*).

क्षेत्रं hrbfk, क्षत्रं m¹.—क्षेत्रज्ञ bfkr, क्षेत्र hd.—*The end of the varga is here marked by* ८ *in* hdm¹bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud[a]; its *dhūma* is water[b] or garment[c]. The bull[d] is Soma; and the three lords[e] (*adhipa*) are his purifiers[f].

मेघे m¹kr², मेधे f, मेघ b, मेघः r—धूमः r, धूम b, धूमे m¹fkr².—वास r, यास f, पास b, पाश k—°धिपाः m¹br, °धिपा fk.—41 and 42 are not found in hdr¹r²(r³?)r⁴r⁶.

[a] This is meant as an explanation of *śakamayam dhūmam* in RV. i 164 43 [b] Cp. Meghadūta 5. *dhūma-jyotiḥ-salila-marutāṃ saṃnipātaḥ . . meghaḥ.* [c] That is, as the envelope of the cloud, cp op cit 61 [d] That is, in RV i 164 43[c] [e] That is, the *trayaḥ keśinaḥ* in RV. i. 164. 44 [f] As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gaurīḥ*: i. 164. 41) is addressed to the All-gods[a]; afterwards there may be (said to be) separate praise (*pṛthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to Sūrya[b]; the last (stanza) to Sarasvat (i. 164. 52) may optionally (*vā*) be addressed to Sūrya[c].

स्यात् m¹r, स्या bfk.—°स्तुतिः m¹br, °स्तुति f, श्रुति k—इमे सौर्यौ m¹, इमौ सौर्यौ r, इमे सौर्यो b, यमे सौर्यो fk.—सौरी वान्त्या m¹b, सौरी घान्त्या r, सोरी चरत्या f, सौरं चरत्या k.

[a] Cp Sarvānukramaṇī: *gaurir iti . . etad-antam vaiśvadevam.* [b] Cp Sarvānukramaṇī. *indram mitraṃ sauryau* [c] Cp Sarvānukramaṇī · *antyā sarasvate sūryāya vā* This and the two preceding quotations show that this śloka was known to the author of the Sarvānukramaṇī, and it must therefore belong to the original text of the BD

A 43. Now this hymn contains little praise [a]: it lauds knowledge. And because it contains many statements, water (*salila*) [b] is (also) mentioned (in it) [c].

अल्पस्तवं त्वितत् $r^1r^2r^4r^6m^1$, अल्पस्तवंत्वितत् hd.—ज्ञानमेव $r^1r^2r^4r^6m^1$, ज्ञानमेवं hd. r^2 must in R's note on this line be a mistake for r^3, for bfk, with which r^2 regularly agrees, omit this śloka, while $hr^1r^4r^6$, with which r^3 otherwise agrees, have it.

[a] The Sarvānukramaṇī has the same words, *alpastavaṃ tv etat*, adding *atra prāyeṇa jñāna- . . -praśaṃsā ca.* Hence 43^{ab} must have belonged to the original text. [b] *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. [c] 43^{cd} looks like a later addition.

44. [a](The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*) [b] dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts [c], all the even ones, including the last [d], are Indra's,

मारुतैन्द्रस्तु fk, मारुतैवस्तु b, मारुतैन्द्रस्तु hdm^1r.—परमः स्मृतः hm^1r, परमस्ततः fkr^2r^6, परम स्थितः b.—सर्वाः hm^1r, तत्र $bfkr^5$.—सहान्त्यया bm^1r, सहात्यया dfk, संहात्यया h.

[a] Ślokas 44–55 are translated by Sieg, Sagenstoffe, pp. 108 f. [b] Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). [c] Cp. Sarvānukramaṇī: *tṛtīyādyayujo marutāṃ vākyam.* [d] That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13–15) is addressed to the Maruts.
B But the authorship (*kartṛtvam*) [a] of the triplet there [b] is attributed [c] to another [d].

मारुतस्तृच hm^1r, मारुत्यस्त्विस r^5r^7, मात्यस्त्विस b, मरुतस्त्विर fk.—उत्तरः hm^1r^3, उत्तराः br^5r^7, उत्तसः f, उत्तमः kr (cp. Sarvānukramaṇī, अन्त्यस्तृचः).

[a] With *kartṛtvam* = *ārṣakam* cp. *kṛtvā* = *dṛṣṭvā* in the obviously spurious line above, ii. 77. [b] At the end of RV. i. 165. [c] The authority here vaguely indicated is probably the Ārṣānukramaṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*tṛtīyādyayujām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye trce 'gastya ṛṣiḥ*). [d] That is, to one who is different from those of 1–12 I regard 45^{cd} as a later supplementary addition, both on account of the wording (*kartrtva*) and because there was no special reason for mentioning the seer here in an index of deities

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers [a].

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts [b].

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m¹fkr Sieg, p. 108, note [a], gives इतिहासः as the reading of b — परिकीर्त्यते m¹b, परिकीर्त्त्यये f, परिकीर्त्तये k, परिकथ्यते r — मरुद्भिस्तु hm¹r, मरुद्भिश bfkr²r⁵.

[a] This line (46^{ab}), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165–178, may be a later addition, as the author of the BD usually begins a story without any introduction, and, i 165 having already been described as a dialogue, there is no special reason for any introduction Thus four, or possibly five, lines (41, 43^{cd}, 45^{cd}, 46^{ab}) in this *varga* are, in all probability, later additions With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number [b] The text of 46^{cd}–54 has been printed by Oldenberg in ZDMG xxxix (1885), pp 63, 64

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते चैन्द्रम् r²r³r⁵r⁷, ते वैन्द्रम् hdm¹, ते वेन्द्रम् b, तचेद्रम् fk.—वेद hdm¹r, वोधि fr²r⁵r⁷, वोधि bk (the former is probably the better reading, cp. विदित्वा तपसा below, 59) — तत्वतः hdk, तत्ततः f, तत्त्वतः r, न तु तः b

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts [a] also with the three hymns (i. 166–168) 'Now that' (*tan nu* · i. 166. 1).

निरुप्यैन्द्र hm¹, निरूप्यैन्द्रं dr, निरूपेद्र fk, निरुप्यमि b.—तन्विति hdm¹r³r¹r⁴r⁶, तदिति fkr, यदिति b — च त्रिभिः bfkr, तु त्रिभिः r¹r⁴r⁶, पञ्चभिः hm¹r³ (Sarvānukramaṇī · मारुत हि *hi* = three). The latter reading was probably caused by the syllable त्रि dropping out and being wrongly replaced by पं — The end of the *varga* is here marked by ९ in hbfk, not in dm¹.

[a] That is, with the last triplet of 165 as well as with the following three hymns

10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he[a] wishes to give the oblation which he had prepared (*niruptam*) for Indra to the Maruts[b].

इति चैवेन्द्रं hm¹r, इत्येनेनेन्द्रं b, इत्येनेनेन्द्रं r²r⁵r⁷, इत्येनेनेंद्र fk.—सहस्रमिति चैतया hm¹r, सहस्रं त ऋचा व्ययं r²r⁵r⁷, सहस्रं त ऋचा चयं fb, सहस्र त ऋचा चयं k.—निरुप्तं hm¹r, निरुप्तं f, निरूपं b, निरुप्तं k, निरुप्य (यदपि:) n.—इच्छति hdm¹r, इच्छतः fbr⁵r⁷n, इच्छच kr².—Sieg, p. 109, note², prefers the reading इच्छतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

[a] The four and a half ślokas, 49[cd]–53, are quoted in the Nītimañjarī on RV. i. 170. 1. [b] Cp. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyaḥ sampradit̄sāṃ cakāra; sa indra etya paridevayāṃ cakre.*

50. Indra recognizing his intention (*tad-bhāvam*)[a] said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there[b] is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'[c]?

तद्भावम् bfr²r⁵r⁷, तम्द्वम् k, तद्व्यम् hdm¹r.—इन्द्रो Bhdm¹, त्विन्द्रो r.—तमब्रवीत् hdm¹r, ततोऽब्रवीत् Bn.

[a] Cp. below, vi. 38: *viditvā tasya taṃ bhāvam*. [b] 50[cd] closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaḥ: kas tad veda yad adbhutam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyatanam*, and *śvas* by *śvastanam*: see Roth, Erläuterungen, p. 6. [c] Yāska, loc. cit., explains *adbhutam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'[a], Agastya (then) said to Indra, 'Why, us?' (*kiṃ naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'[b].

कस्यचित्त्वर्थसंचारे r²r⁵r⁷, कस्यचिन्त्वर्थसंचारे b, कस्यचित्त्वर्थसंसारे fk, कस्यचित्त्वर्थसंघारे r, कस्यचित्त्वर्थसंसारे m¹hd (°त्वर्थ° hd), कस्यचिन्नार्थसंचारी n, कस्यचित्तार्थसंचारी n(abgm), cp. RV. i. 170. 1, अभि संचरेण्यं.

[a] 51[ab] is a paraphrase of RV. i. 170. 1[cd]: *kasya cit = anyasya, cittam eva = cittam utādhītam, artha-saṃcāre = abhi saṃcareṇyam, vinaśyati = vi naśyati.* In Nirukta i. 6 *ādhītam* is explained by *ādhyātam = abhipretam*. [b] *Bhrātaras tava* = RV. i. 170. 2: *bhrātaro marutas tava.*

52. 'Agree with the Maruts [a]; slay us not, Śatakratu' [b]. But in the (stanza) 'Why us, O brother?' (*kiṃ no bhrātaḥ*. i 170 3) Indra reproached Mānya [c] (Agastya)

संप्रकल्पस्व fkr^2r^5n (*cp* RV 1 170 2, कल्पस्व), संसकल्यस्व *b*, संप्रकल्पयस्व bdm^1r — नः $br^2r^5r^7n$, RV, न *f*, न *k*, च hdm^1r — इति त्वस्यां hm^1rfk, इति न्वस्यां *b*, इत्येतस्या *n*

[a] *Marudbhiḥ samprakalpasva*, cp RV. i 170 2: *tebhiḥ kalpasva sadhuyā*　[b] *Vadhīr mā naḥ*, cp RV ibid *mā naḥ samarane vadhīḥ*.　[c] Mānya, as the name of the poet, occurs in RV i 165 14, 15　Cp Sieg, p 108, line 7

53. But Agastya in the (stanza) 'Ready' (*aram* i. 170. 4) pacified the agitated (*kṣubdha*) Indra After propitiating him, he made over the oblation to them (the Maruts) [a].

त्वरमित्यस्या hm^1rfk, त्वरमितित्या b, त्वरमत्मीत्या n — क्षुब्धम् hm^1r, क्षुद्रम् b, क्रुद्धम् $fkr^2r^5r^7n$ — प्रशामयत् hm^1r, प्रसादयत् br^2r^5n, प्रसाधयत् r^7, प्रसादयन् fk (cp TB ii 7 11 on RV i 165 *tān kayāśubhiyenagasamayatām*, and TMB xxi 14 5 *agastyo tenagaśamayat*, quoted by Ludwig, vol v, p 498) Further passages in Sieg, pp 110, 111 — संवननं brn, सवनं fk, संगमनं Am^1 — The end of the *varga* is here marked by १० in hd*f*, by ११ in b, not at all in m^1k.

[a] The second line (53^{cd}) is probably meant to refer to the contents of RV. i 170 5, though Indra is there invoked to taste the oblations, not the Maruts

11. RV. i 171–178. Agastya and Lopāmudrā: RV. i. 179.

54 Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised

य B, च hm^1r — निपातेन ऐन्द्रेषु r, निपातेनैन्द्रेषु hdm^1bfk, निपातेषु ऐन्द्रेषु r^6r^7 — मरुतः स्तुताम् m^1, मरुत स्तुतान् hd, मरुतस्तु तान् r, मरुतः स्तुताः br^6r^7, मरुत स्तुतिः k, मरुत स्तुतीः *f* — Before 54, bfkr ($r^2r^5r^7$?) add the following śloka (wanting in $br^1r^4r^6m^1$)

पूर्वया सात्वयन्निन्द्रो[a] ह्यगस्त्यं स्नेह[b]काम्यया ।
एवं संवननं कृत्वा प्रादात्तेभ्यः स तद्धविः ॥

[a] *r*, सात्वयादिद्रो *f*, सात्वयादिद्रो *k*, सात्वयादद्रो *b*　[b] *r*, °गस्त्य स्नेह° *f*, °गस्त्य स्नेय° k, °गस्नेह b　The correct form of the first line was probably पूर्वया सान्त्वयदिन्द्रमगस्त्यः स्नेहकाम्यया, 'with the previous stanza (i 170 4) Agastya conciliated Indra from a desire of his affection' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53^{cd}.

55. Pleased at heart the seer praised the Maruts again separately[a] in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173–178).

तांस् dr, तां hm¹bfk.—पृथक्पृथक् bkr²r⁵r⁷, पुनः पृथक् hm¹r.—प्रति fbm¹, प्रेति hdr, प्रीति k.—इन्द्रं षड्भिः परैस्तु सः hdm¹r, गायत्षड्भिः शचीपतिः B (गायन् r²r⁵r⁷).

[a] That is, by themselves, without Indra, the repetition of *pṛthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsaḥ*: i. 173. 3–6) is praised with them[a]. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तैः सह b, ते सह fm¹, ते सहा k.—This śloka appears in bfkm¹, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'ntyā marutvatīyāḥ*, is based on it.

[a] Cp. Sarvānukramaṇī: *marutvāṃs tv indro devatā.*

57. The seer[a] began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)[b].

ऋतौ bfkr¹r⁴r⁶, ऋतु॰ hm¹r.—ऋषिर् hrbfk, ऋषेर् m¹.—लोपामुद्रां has been misprinted लोपमुद्रां.—The end of the *varga* is here marked by ११ in hdbfk.

[a] That is, Agastya. [b] The Nītimañjarī on RV. i. 179. 1 quotes ślokas 57–60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

12. Agastya and Lopāmudrā. RV. i. 180–191.

58. She with the two stanzas 'During many' (*pūrvīḥ*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity[a] of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)[b], sang the last two (stanzas: 5, 6).

सर्वं m¹fr, सर्वं hbk.—श्रुत्वैनं m¹, उत्वैनं r(r¹r⁴r⁶), न त्वेनः hd, न त्वैतत् b, नत्वेनः r²r³, न त्वेन fk, न त्वेतत् r⁵r⁷. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to श्रुत्वैनः having been the original reading; see note [b].

[a] Cp iv 47 *saṁvādam tapasā veda*, and iv 50 · *vijñāya . tadbhāvam.* [b] Cp Sarvānukramaṇī *saṁvādam śrutvāgntevāsī brahmacāriṇtye . apaśyat*, and Sāyana on RV. i 179 5 *sambhogasaṁlāpam śrutvā tatprāyaścittaṃ cikīrsur uttarābhyāṃ āha*

60 The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' [a].

प्रशस्य hm¹r³r⁶, प्रशंस्य r, प्रशंस्त b, अप्रसतां fk —गुरू r, गुरु m¹bfk, गुरुर् hd —°वजिघ्रतुः hm¹r, °भिजिघ्रतुः bf, °भिजघ्रतुः k —°मावनागा असि bfkr, °भो ह्यनागो ऽसीति Am¹.

[a] RV. i 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65–68, and by Sieg, Sagenstoffe, pp 120–126

61. Then with the five hymns (i 180–184), 'Your (coursers) through the regions' (*yuvo rajāmsi* i 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'? (*katarā* · i. 185),

कतरेति परेण hdr¹r⁴r⁶, कतरेण परेण m¹, कतरेण (only) b, सूक्तेन कतरेण rfk, सूक्तेन कतरेति r⁵.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā naḥ* i 186), all the dwellers in the sky (*viśvān divaukasaḥ*)[a]; (with) 'The draught' (*pitum* : i 187), Food—'Kindled' (*samiddhaḥ* i 188) is an Āprī hymn[b]—and (with) 'O Agni, lead' (*agne naya* : i 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm¹bfk —समिद्धोऽप्याप्रियो bf, समिद्धो ह्याप्रियो kr²r⁶r⁷, समिद्धाप्र्यो hr, समिद्धाप्र्यो d, सामिद्धाप्र्यो m¹ (cp Sarvānukramaṇī समिद्ध आप्रियः) — भिमग्ने नयेति च hm¹r, ग्ने च नयाग्नये bfkr²r⁶r⁷ (Sarvānukramaṇī अग्ने नय . . . आग्नेयम्)

[a] That is, the All-gods (*viśvān devān*). [b] According to the reading of A, this statement as to i 188 must be taken parenthetically, the following *agnim* being governed by *tuṣṭāva* in 61ᶜ. The reading of A is irregular in its Sandhi (*samiddhāpryaḥ* = *samiddha āpryaḥ*), while in B the pratīka is imperfect · *agne ca naya* for '*agne naya*' *ca*

63 'The resistless' (*anarvāṇam* : i 190) is to Bṛhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ* · i 191)[a], is of esoteric import (*upaniṣat*)[b]. Some consider this to be a praise of Waters, Grass, and the Sun[c].

परम् hm¹r, परः b, परा fkr²r⁵r⁷.—स्तुतिं hdrk, स्तुतिर् b, स्तुति f

[a] Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatopaniṣat* = *kaṅkata upaniṣat*). [b] On the meaning of *upaniṣat* as used here, cp. Ṣaḍguruśiṣya on RV. i. 50. [c] *Cp.* Sarvānukramaṇī: *kaṅkataḥ . . upaniṣad . . ap-tṛṇa-sauryaṃ viṣaśaṅkāvān agastyaḥ prābravīt.*

64. Or Agastya, in fear of poison[a], saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adṛṣṭākhya*) and its character is obscure[b] (*naṣṭarūpa*)[c].

ददर्श तदगस्त्यो वा hm¹r, ददर्शैतदगस्त्यस्तु B.—अदृष्टाख्यो hm¹B, अदृष्टास्यो r.—नष्टरूपः B, विश्वरूपः hm¹r.—सूक्तस्यान्त्यो hm¹B, सूक्तस्यांसो r.—तृचः m¹, द्व्यृचः hdr³, तृचः bf, द्विजः k, त्र्यृचः r.—The end of the *varga* is here marked by १२ in bfk, not in hdm¹.

[a] Cp. the quotation from the Sarvānukramaṇī in note [c] on the preceding śloka. [b] No name of any deity appears in this couplet; and as to the only two names of living things, *kusumbhaka* and *vṛścika*, which occur in it, the sense of the former is quite uncertain, while that of *vṛścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dṛśyate* which is used several times in the BD. (iii. 76 &c.). [c] The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

Maṇḍala ii.

13. Deities of RV. ii. 1–12. Gṛtsamada, Indra, and the Daityas.

65. Gṛtsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samiddho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āprī stanzas. Then with the seven (hymns: 4–10) 'I call' (*huve*: ii. 4) (he praised) Agni.

अस्तौद् hm¹r, स्तौति r⁵r⁷, स्तुति f, सति k, वेत्ता b.—जातवेदसम् bfkr²r³, जातवेदासम् hd, जातवेदसम् m¹r.

66. [a] Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm^{1}rns, संयोज्य bfkr^{2}r^{5}r^7.

[a] The Nītımañjarı on RV II 12 1 quotes 66–69, Sāyana quotes 66 68, besides giving two other versions of the story

67 Now the two Daıtyas of terrible prowess, Dhuni and Cumurı, thinking him to be Indra, both fell upon him armed

इद्रमिति hm^{1}rn, इन्द्र इति bfks —मत्वा तु hm^{1}rks, मत्वा दौ bn, मत्वा तौ fr^5 —चोभौ Bm^{1}ns, चैव hdr

68 The seer becoming aware of the intention (*bhava*)[a] of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātah* ii 12).

[a] Cp above, 59: *vıditva tayor bhavam*

69 The deeds of Indra being (thus) declared, fear quickly entered them Now Indra (saying) 'This is (my) opportunity,' struck them down (*nıbarhayat*)

उक्तेपु hm^{1}rfb, कीर्त्येपु r^{1}r^{4}r^6 —भीस्तावाशु विवेश ह hdm^{1}r, भीतौ मुपुपतुस्तदा Bn (the latter reading is more in keeping with RV II 15 9 *svapnenābhyupyā cumurım dhunım ca jaghantha*) —निवर्हयत् hdm^1, न्यवर्हयत् r, न्यवर्हियत् b, त्यवर्हयत् f —The end of the *varga* is here marked by १३ in hdbf, not in k

14. Grtsamada and Indra.

70. Having smitten them down, Śakra addressed Grtsamada the seer· 'Look upon me, friend, as one beloved; for you have become dear to me';

ऋषिं hm^{1}r, इद br^{5}r^7, इद्र f, इन्द्र k —मां hm^{1}bfk, मा rr^{1}r^{4}r^6 —पश्य hm^{1}rbfk, पश्य r^{1}r^{4}r^6 —प्रियत्व hm^{1}bfkr^5, प्रियस्त्व rr^{1}r^{4}r^6 (Mitra thinks the correct reading of this passage should be मासं खे पश्य प्रियस्त्वम्!!) —ह्यागतो hm^{1}r, यागतो bfk, चागतो r^6.

71. 'Ask a boon of me; and may your penance never fail' Bowing down the seer replied to him: 'For us, O chief of speakers[a],

वर hm^{1}r, वरान् bfk —वर Am^1, वरः bfkr

[a] The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes [a] and wealth. We, O Indra, turn our thoughts (*dhīmahe*) [b] to thee;

इन्द्र धीमहे hdm¹, इन्द्रमीमहे r⁶, इन्द्र धीमहि r, इन्द्र वामहे kr², इन्द्रा वामहे f, इन्द्रा वीमहे b.

[a] The expressions *suvīrāḥ* and *vāk cāstu hṛdayaṃgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvīrāso vidatham ā vadema*, and by ii. 21. 6^cd: *(dhehi) poṣaṃ rayīṇām, ariṣṭiṃ tanūnāṃ, svādmānaṃ vācaḥ.* [b] The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmahi* in R is doubtless due to the influence of that form in the Sāvitrī (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth [a], and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītaraḥ*) [b].

त्वां च विजानीमो hm¹rb, त्वां परिजानीमो fk.—जन्मनि जन्मनि br, चन्मनि जन्मनि f, ह्मजनि जन्मनि hdr¹r³r⁴r⁶m¹ (ह्मजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, न्मजनि for जन्मनि).—त्वन्नतम् hm¹rb, त्वां ततम् r¹r⁴r⁶, वज्रतम् fk.—मापगास्त्वं m¹, मापगास्त्वद् hdr, माप्रागाच f, माप्रागाच्च r⁵r⁷, मापच्च b.

[a] That is, probably, in every form thou assumest. [b] This being a reason for Indra remaining with Gṛtsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakiṣ ṭvad rathītaraḥ.*

B 74. This choice (made by Gṛtsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that [a],

तदिदं br, तद्दिवं fk, तद्दिमं m¹.—वार्यस् f, वायम् b, चार्थम् m¹, चार्पम् r.—श्रेष्ठान्यृचान्वयया r, श्रेष्ठानि चान्वयया m¹, श्रेष्ठानमियांत्यया b, श्रेष्ठानमिवांन्वयया fk.—This śloka is not found in A, but bfkm¹r have it.—The end of the śloka is here marked by १४ in bfk, not in m¹.

[a] That is, the prayer of Gṛtsamada stated in 72, 73.

15. Story of Indra and Gṛtsamada (continued).

75. the Swift Conqueror (*turāṣāṭ*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुरापाट् hdm¹, रथांगं B.—तु Bhdm¹, त्वां r.—ऋषिश्चास्य hm¹rfb, स विश्वास्य k.

76. And thus they went together to great Indra's abode There the Destroyer of Forts (*puramdara*) himself affectionately honoured him,

चैव hm¹r, तौ च bfk —॰सद्नं hm¹r, ॰भवनं bt²r³r⁷, ॰सुवन fk.

77. and paid reverence[a] to the seer with ceremony prescribed by rule[b]. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him.

तमृषि चाभ्यपूजयत् r²r³r⁴r⁶d, तमृषिमभ्यपूजयत् hm¹, तमृषिश्चाभ्यपूजयत् r, तमृषिभ्याश्च पूजयेत् b (transposition for ॰षिश्चाभ्य॰ ?), तमश्चामृपूजयत् f

[a] Cp below, v 79 where the same verb (*pūj*) is used of a king receiving a seer
[b] Cp the same expression below, v 24

78. 'Since you, O best of seers, with your praise (*gṛṇan*)[a] delight (*mādayase*) us, therefore, being the son of Śunahotra[b], you shall be (called) Gṛtsamada by name[c].

त्वमस्मान् r, त्वगस्मान् b, त्वमस्माद् hdm¹, यस्मान् (for the three words यस्मात्त्वमस्मान्) fk.

[a] Cp Yāska's etymology, Nirukta ix 5: *gṛtsa iti medhāvināma gṛṇāteh stutikarmaṇah.*
[b] Cp Ārṣānukramaṇī ii 2 *aurasah śunahotrasya*, and Ṣaḍguruśiṣya on Sarvānukramaṇī, introduction to Maṇḍala ii *śunahotraputrah.* [c] Cp Ṣaḍguruśiṣya, ibid *paścād indrenoktagṛtsamadanāmā* The reference he makes to the 'Ṛṣyanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārṣānukramaṇī, ii. 2–3[ab].

79. Then with the twelve (ii. 11–22) hymns (beginning) 'Hear' (*śrudhi* · ii. 11 1) the seer praised Indra. And just as he was praising (him) he saw Brahmaṇaspati there.

ब्रह्मणस्पतिम् hdm¹r, ब्रह्मणस्पतिः bfk —The end of the *varga* is here marked by १५ in hbfk, not in m¹.

16. Deities of RV. ii. 23–30.

80. Now he praised Bṛhaspati also in those (stanzas) in which (that form of) the name (*liṅga*)[a] appears He praised him also[b] with the four (hymns) after this (ii. 23–26)

दृष्टलिङ्गाभिरेव च hm¹r, दृष्टलिङ्गस्तवैः सह r⁷, दृष्टलिंगस्तुवैः सह b, दृषिलिङ्गस्तवे सह fk (cp. Sarvānukramaṇī on ii 23 बार्हस्पत्यासु दृष्टलिङ्गाः) —तमप्यभि॰ bfr, तमभ्यभि॰

k, तमभ्यमि° hdm¹r¹r³r²r⁷.—°मिरित kr⁵, °मिरितित r³, °मिरिरि hd, °मिरेत r⁷, °मिरत m¹fr, °मिरव b.

[a] The Sarvānukramaṇī has the same word *dṛṣṭaliṅgā*, which Ṣaḍguruśiṣya explains as follows: *tatra bṛhaspate devanida ityādi-dṛṣṭa-bṛhaspati-śabdād bṛhaspatidevatyāḥ*. [b] That is, Brahmaṇaspati as well as Indra: *tam api* referring back to *brahmaṇaspatim* in 79[c] because 80[ab] is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmaṇaspati together. Or[a] (he praised) Bṛhaspati incidentally (*prasaṅgāt*) and Brahmaṇaspati strictly speaking (*eva*)[b].

सहेन्द्रब्रह्मणस्पती hrbfk, महेन्द्रब्रह्मणस्पती dm¹.—°तिं प्रसङ्गाद्वा hm¹r, °तिप्रसक्तात्वाद् bfkr²r⁶.—°पतिमेव च hm¹bfk, °पतिमेव वा r⁵.

[a] As an alternative way of stating what has been said in 80: that is, Brahmaṇaspati is *sūktabhāj*, while Bṛhaspati is *ṛgbhāj* (80) or *nipātabhāj* (81). [b] The Sarvānukramaṇī gives the deity of ii. 23–26 as Brahmaṇaspati, adding *bārhaspatyās tu dṛṣṭaliṅgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed[a].

To Mitra, Varuṇa, Dakṣa, Aṃśa, Tuvijāta[b], Bhaga, Aryaman,

द्वयोः hdr³, तयोः m¹r.—82[ab] is not to be found in bfkr²r⁵ (doubtless also r⁷), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83[cd].

[a] That is, though praised under different names, their activity cannot be distinguished in these hymns. [b] Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuvijātaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148[ab] (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning[a] 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like[b].

वारुणे bfkr⁵r⁷, वारुणी hdm¹r³.—दृत्याद्या hdm¹r³, दृत्येषा br⁵r⁷.—स्वप्नाद्य° r³bfk, स्वप्नाघ° m¹, स्वप्नाय° hd.—°प्रणाशिनी k, °प्रणाशनी fb, प्रणाशिनीः hdm¹r³.—83[cd] occurs here in hdm¹r³, but in the B MSS. it is found after 92, where with reference to

RV. ii 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp above, iv 64, note [c]). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82^{ab}, found in A only, and 81^{cd}, which could be spared from the text with advantage, though it is found in all the MSS.

[a] The reading of the B MSS would mean 'The (stanza) "Who me" in (this) hymn to Varuna' The comparison of vi 78 makes this reading *vārune* seem more likely to have been the original one than *vāruṇī* [b] The reading of m[1] looks like *duḥsvapnāgha°*, 'the sin (caused) by evil dreams' Some MSS of the Sarvānukramaṇī add the words *upāntyā duḥsvapnanāśinī*, and the Ṛgvidhāna, i. 30 1, describes this stanza as *duḥsvapnaśamanī*

84 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam* ii 30), is addressed to Indra In the (stanza) 'His power indeed' (*pra hi kratum* ii 30. 6) Indra-Soma are praised together

परं तु यत् hm[1]r, पर ततः br[5], परं तमः f, पर यतः r[2], परं मतः k.

85 But in the hemistich 'O Sarasvatī, thou' (*Sarasvati tvam*: ii 30 8^{ab}) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*tam vaḥ* ii. 30. 11) is (in) praise of the Maruts

मध्यमा तु r, मध्यमा तु hdm[1]b, माध्यमा तु fkr[2]—बृहस्पतिस्तुतिर्यो मस् b, बृहस्पते स्तुतिर्यो मास् fkr[2], बृहस्पते स्तुतिर्यो उस् r[5], बृहस्पतिं तु यो मस्तु hdm[1]r—तम्व चद् r[5], स्तरे रिन् fk, तत्सविद् b, उत्तमा hm[1]r · the reading of the B MSS. is supported by the Sarvānukramaṇī: *yo no bārhaspatyā tam vo mārutī*—The end of the *varga* is here marked by १६ in hbfk, not in dm[1].

17. Deities of RV. ii. 31–35.

86. 'Our' (*asmākam*. ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

स्याद् bfkr[6]r[7], स्यात् hm[1]r[3], तु r—आदावस्येति चास्य तु b, आदावस्य चास्य तु चक् f, आदा चक् चान्तिमास्य तु r[5]r[7], मृताादावस्य चास्य चक् r[3], मृताादावस्य चास्य स्तृक् bd, मृताादावस्य स्वक् m[1], मृताादाउत्तमस्य तु r—°व्योस्त्वाद्यो m[1], °व्योस्त्वाद्यो bdr[2], °व्योस्त्वाद्यो f, °व्योर्द्वे त्वाद्यौ r, °वीतृचा r[1]r[4]r[6], (वावा) तृचि त्वाद्यो b—br[1]r[4]r[6] have

ऋग् at the beginning of the line before वावा° (instead of at the end of the preceding line).—वाच चेंद्री m[1], चाच चेंद्रो h, वाच चेंद्रो d, वाच चैन्द्रा r[3] (cp. Sarvānukramaṇī: द्वे ऐन्द्री त्वाष्ट्री वा), तथेवेन्द्री r, वेंद्रियोथवां f, वेंद्रियौर्द्वचा b, चैन्द्री वर्वी r[5]r[7].

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinīvālī (6, 7), while with the last (8) the six (goddesses) Guṅgū and the rest (are praised):
B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I'[a] (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुङ्गाद्यास् h, षड् गुग्वाद्यास् m[1]d (षट् d), षड् गंगाद्यास् b, षड्ंचाद्यास् fk, षड् गुग्वाद्य° r[1]r[4]r[6], षड् लिङ्ग्वोग्य्यास् r.—तथान्त्यया hm[1]rbfk, °न्तया स्तुताः r[1]r[4]r[6].—87[cd] are found in B only, not in Am[1].

[a] In TS. iii. 3. 11[5] the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11[3-4]); these are again preceded by four to Dhātṛ (TS. iii. 3. 11[2-3]).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

न्विति ते स्मृते r[2]r[5]r[7], त्विदिति स्मृतम् b, त्विति स्मृते fk.—चतस्रस् r[2]r[5]r[7], च॥ तिस्रस् fk, चे तिस्रस् b.—तत्रादौ fr[2]r[5]r[7], तत्रादा k, सूत्रावौ b.—दधाति नो r[2]r[5]r[7], ददाति ना fk, ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)[a] on his left, the seer himself approaching in fear (*bibhyad etya*)[b],

वामतस्तु hm[1]r[1]r[4]r[6], वामदेवस्तु b, वामदेस्तु fk, वामदेवौ r.—मृगं hm[1]r[3], मृगान् bfkr[1]r[4]r[6] (मृगं in RV. ii. 33. 11).—विभ्यदेत्य ऋषिः स्वयम् hdm[1], विभ्यतेत्य ऋषि स्वयम् f, विभ्य तेभ्य रिषि स्वयम् b, विभ्यत्तेभ्य ऋषिः स्वयम् r, (स्तौत्य) ध्वनि निग्रस्थितांस्तुहि (the last two syllables come from the following line) r[1]r[4]r[6].

[a] Or 'beasts' according to six MSS. [b] Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhi śrutam*: ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa*: ii. 35) Apām napāt is praised.

तमेवास्तौत् hd, नूनेवास्तौ b, स्मे चास्तौ f, रुद्रमस्तौत् r[3]r[5]r[7] —*90[ab] is omitted in* m[1]r.—ततः परे hdr, स्ततः परे br[7], स्तः परे fk —The end of the *varga* is here marked by १७ in bfk, not in hdm[1]

18. Deities of RV. ii. 36–43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza: 6) of (the hymn) to Soma-Pūsan (40), Soma, Pūṣan, and Aditi as well, are praised

°त्यार्तवे hbk, °त्यर्त्तवे f, °त्यार्भवे r —सोमापौष्णे b, सोमपौष्णयो (स्तुताः) f, सोमा-पूष्णे hm[1]r (सोमापौष्णम् Sarvānukramaṇī)

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3), next (come) five triplets (4–18) addressed to the Praüga deities[a]. The stanza 'Forth' (*pra*: 19) praises the two Soma carts. Agni is there incidental (*nipāta-bhāj*). 'Heaven and Earth' (*dyāvā*: 20) (praises) Heaven and Earth; then follow (21) the two Soma carts[b].

°वायवौ पश्चाय A, °वायव्यं व्यञ्जन्ते b, °वायव्यं विपात्त f, (वैन्द्र) वायव्या अन्त्यासु r —प्राउगास् b, प्रउगास् hdm[1]rfk.—अभिस्तत्र hrfk, अभिस्त्वत्र b.

[a] On these deities cp above, ii. 27–35, also Sarvānukramaṇī on RV. i. 3 and ii. 41.
[b] *According to the Sarvānukramaṇī, the whole of the last triplet (19–21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19*.

93 Now[a] Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out[b], uttered a cry (*ravāśa*)[c].

स्तुति hm[1]rs, स्तुतं bfkr[2].—यवाशास्थाय दक्षिणाम् hm[1]rs, ववासे प्रति दक्षिणाम् r[2]r[5]r[7], ववाशे प्रति दक्षिणाम् b, ववासे प्रति दक्षि f

[a] This and the following śloka are quoted by Ṣadguruśiṣya (p 104) on RV. ii 43
[b] Cp Nirukta ix. 4: *gṛtsamadam artham abhyutthitam kapiñjalo 'bhivavāśe*, cp Sarvānu-

kramaṇī on RV. ii. 43; Ṛgvidhāna i. 31. 3, 4; Max Müller, RV.[2] vol. ii, p. 8. [c] Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note [b] is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapiñjala* is the first of the khila after RV. ii. 43.

94. He (Gṛtsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि॰ hm¹r, एताभ्यामभि॰ ś, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm¹.

Maṇḍala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1–6.

95. The son of Gāthi [a] who, after ruling the earth [b], attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons [c], uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्य hm¹rb, प्रशास्यं f.—गां यस् b, गायंस् r, गाय fk, गायस् hd, गायिस् m¹.—॰भ्यगच्छद् hdr, ॰ध्यगच्छद् b, ॰ध्यगच्छन् r⁵r⁷, ॰ध्यगच्छत् f.—गाथिपुत्रस् hd, गाधिपुत्रस् r, गाथिपुत्रस् fk, गाथ्विपुत्रस् b.—यत्परं च hm¹r, यत्परेति चा f, यत्परेति च b, तत्परे च r²r⁵r⁷.

[a] That is, Viśvāmitra, seer of Maṇḍala iii. Ṣaḍguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. [b] This remark of course refers to Viśvāmitra having originally belonged to the warrior class. [c] Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āprī hymn (*āpryaḥ*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns [a], the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*) [b].

वैश्वानरीये घ fkr²r⁵r⁷, वैश्वानरीये ह्य b, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the pratīka of iii. 3). I have omitted the syllable घ because it is redundant after यत्परे च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm¹ यत्परं च । वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (III 2) beginning "*vaiśvānarāya*" (is addressed to *Agni, instead of Vaiśvānara*),' *and no account is then taken of* III 3 —आप्यो *hd* आप्यो m¹, आप्रो r, आप्रियो bfr²r⁵r⁷, आप्रिया k —द्वे आप्रिये hm¹r, द्वे च ये ये b, द्वे च ये fk, द्वे अप्रये s —त्वच hm¹r, त्वस्य bfr²r⁵r⁷s, तस्य k —द्यावापृथिव्या उपसो निपाता r³kr²r⁵r⁷, द्यावापृथिव्या उपसौ निपाता fb द्यावापृथिव्यावुपसो निपाता m¹, द्यावापृथिव्यौ तु निपातभाजाव् r, Ṣaḍguruśiṣya (cp v r) —पितरश्च hm¹rs, पितरोऽथ r³bfk r²r⁵r⁷

[a] On the Sandhi °व्या उपसो see introduction to Sarvānukramaṇī, p x, and footnote [2], Aufrecht, Aitareya Brāhmaṇa, p 427, last §　　[b] *Nipāta* is here used = *nipātin*
The last three pādas of 96 are quoted by Ṣaḍguruśiṣya, p 105

97. In (hymns) addressed to Agni, Vaiśvānara, Varuṇa, Jātavedas are seen to be praised[a]. Wherever (here) one (of them) may be praised or there is no (actual) praise[b], one should know that they are intended to be incidental or to serve as a comparison

स्तू येतेका hm¹r, स्तूयेतेको *B* —यत्रास्तुतिर्वा hm¹r, तत्रान्यस्तुतिर्वा *B* —निपात्यर्थास्तो° hdm¹, निपात्यर्थास्तो° r¹r³r⁴r⁶, नैपात्यास्तो° b, नैपात्यास्त्वामु° fk, नैपात्यास्तास्तो° r —°पमार्थांश्च hdm¹, °पमार्थास्य r, °पमार्थांच्च fk

[a] The first pāda has only ten syllables　　[b] That is, when the deity is not invoked, but the name is merely mentioned, as in a simile

98. The royal seers[a], the Gṛtsamadas, the Vasiṣṭhas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Aṅgirases, the Atris, Aditi, the Bhojas[b], the Kaṇvas, the Bhṛgus, the Two Worlds (*rodasī*), the Regions (*diśaḥ*)[c],

कुशिका bfk, कुशिको hdm¹r —गोतमाश्च hd, गौतमाश्च m¹bfkr —भोजा hm¹rb, भाजा *fk* —कण्वा m¹, कण्वो hdr, कल्वा b, कल्या kr²r⁵r⁷, कल्या *f*

[a] Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi　　[b] That is, liberal patrons, here spoken of as a class (as in RV x 107)　　[c] *Mentioned below also* (VIII 128) *as incidental in hymns to the All-gods*

99 when praised at the beginning, end[a], or middle of a hymn, in (hymns) addressed to Savitṛ, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāj*)[b].

°सौम्या° bdr, °सौर्या° B.—°मारुतेषु ऐन्द्रा° r, °मारुते येन्द्रा° hdm¹, °मारुतेयेन्द्रा° b, °मारुतयेन्द्रा° *fk* —°सौर्योपसेषु r, °सौर्योपसेषु hd, °सर्वोपसेषु m¹, °सौम्यौपसेषु r²r⁵r⁷,

सौम्योपसेषु b, सौम्योपस्तेषु f.—सुतासु hm¹r, सुतास्ताः r⁶r⁷, no तु or ताः in bfk.—देवताः सूक्तभाजः r, देवताः सूक्तभाजाः hm¹r³, देवता सूक्तभागिनी bfk, देवतां सूक्तभागिनीम् r⁷, सूक्तभागिनाम् r⁶.—The end of the *varga* is here marked by १८ in bfkd.

[a] Cp. above, iii. 52; also i. 22 and below, v. 171. [b] That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

20. Deities of RV. iii. 7–29.

100. The seventeenth Adhyāya (RV. iii. 7–29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū ṣu ṇa ūtaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*[a]: iii. 8. 1–5).

एते br, ये ते hm¹fk.—काण्व्याव् r, कण्व्याव् hd, कण्वव् m¹, कात्वाव् bfk.—यौप्याव् hd, योप्याव् m¹bfk, यौप्यौ ह्य् r.

[a] The correct pratīka is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest[a] (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)[b]. The sixth (hymn: iii. 12)[c] is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपेभ्यो) hd, शेषेभ्यो वज्रभ्यो m¹r³, शेषो वज्रभ्यो b.—व्रश्चनी योक्ता hdm², व्रश्चना योक्ता bfkr⁶, व्रश्चनाः योक्तुं॰ r⁶r⁷, व्रश्चिनी योक्ता r.—षष्ठमैन्द्राग्नमुच्यते hdr, (योक्तुं) द्राग्नी ऐन्द्राग्नमुच्यते r⁶r⁷, इन्द्राग्निमैन्द्राग्नमु b, इन्द्राग्नीद्राग्नमु‒‒‒fk.

[a] That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted: *añjanti yūpastutiḥ: ṣaṣṭhyādyābhir bahavo,'ntyā vraściny, aṣṭamī vaiśvadevī vā.* [b] The text of the Sarvānukramaṇī (also Sāyaṇa) has *vraścinī*, but Ṣaḍguruśiṣya (*adhikaraṇe lyuṭ*) must have read *vraścanī*. [c] That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uṣasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1–3) is addressed to Vaiśvānara.

अग्निमुषसं वैश्वदेवी hdm^{1}r^{1}r^{3}r^{4}r^{6}bfkr^2, वैश्वदेव्यग्निमुषसं r the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp Sarvānukramanı *agnım usasam adyāntye vaıśvadevyau*) —दधिक्रामिति Am^1, दधिक्राव्णेति fkr, दधिक्राव्णेति b —इन्द्रयर्कं r^{5}r^7, इन्द्रयर्कं b, इन्द्रयक f, इन्द्रेति hm^{1}r —परो hdbfk, परा r

103. And (the triplet) 'Let them go forth' (*pra yantu* · iii. 26. 4–6) is addressed to the Maruts[a]. The last (stanza), 'With a hundred streams' (*śatadhāram* · iii. 26. 9), is (in) praise of a preceptor[b]. 'Forth your food' (*pra vo vājāh* iii. 27. 1) praises the seasons; 'Rub ye' (*manthata* iii. 29 5) praises the priests.

मारुतम् Bhm^1, मारुताम् r —ऋत्विज स्तौति hd, ऋत्विजः स्तौति r, ऋत्विजयैव br^{2}r^{5}r^7, ऋत्विजयव fk —मन्यत hdm^{1}fk, मन्यतः br

[a] Cp Sarvānukramanı *treau vaisvānarīya-mārutau* the last word is explained by Ṣadguruśışya with *dvitīyasya (tṛcasya) māruto 'gnih* See Geldner, Vedische Studien, ııı, p 160 [b] Cp *op cit*, pp 159, 160

104. But in the (stanza) 'Misty' (*purīsyāsaḥ* iii 22. 4) he (the seer) lauds the fires on the altar (*dhısṇya*). Now they are there to be recognized as the Divine Sacrificers

चैयाश्चैव hdbr, यूपाश्चैव fkr^2 —तत्र तु hm^{1}r, तत्र ह bfkr^{2}r^5.—The end of the *varga* is here marked by २० in bdm^{1}f, not in k

21. Deities of RV. iii. 30–33 Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three[a] (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue[b].

इच्छन्तीति hm^{1}r, इच्छन्ति त्वा bk, इत्यति त्वा f.—विश्वामित्रः r^{3}bfkr^{2}r^{7}n, °मित्र hd, °मित्र r —समूदिरे hrbfk, समूहिरे r^{2}r^{3}r^7, °य संवदन् m^1, स संवदन् r^{1}r^{4}r^6.

[a] That is, RV. iii. 30–53, not 30–52, because iii 33 is excepted; for similar statements cp v. 12 and 105 [b] 105^{cd} and 106^{ab} are quoted in the Nītimañjarī on RV. iii. 33 1

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निज्यार्थं hm¹rn(m), संनिज्यार्थं fk, संनिष्ठार्थं b, स इज्यार्थं n.—सुदासा सह यन्नृषिः b, सुदसा सह यन्नृषिः f, सुदास स ह यन्नृषिः hdm¹, सुदासः सोऽहरद्धनस् rn.—शमित्येते hdm¹, शमित्येते r, शमत्येते f, अभ्येत्येते b, अत्येते k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural[a], and singular: in the hemistich 'Unto' (*acha*: iii. 33. 3^{ab}) or in the (successive) pādas (*pacchaḥ*) 'Down to thee' (*ni te*: 10^c, 10^d, 11^a), in the singular (*ekavat*) in (reference to) the rivers[b];

पच्छो वा hdr, पच्छे वा m¹, पक्ष वं b, पच्छ वं f, पकं वं k.—°वन्नि ते hdm¹, °वंनि ते bfk, °वन्ति ते r.

[a] Cp. Nirukta ii. 24.   [b] Which speak in the plural in iii. 33. 10^a.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3^{cd}), the speech (being that) of Viśvāmitra[a] according to the sacred text (*śruteḥ*)[b]. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvat*) with these (following) stanzas,

°वचः श्रुतेः hdm¹r, °वचसृचे b, वचस्र्चे fk.—एताभिर्ऋग्भिर्वा hd, एताभिर्ऋग्भि वा f, एनाभिर्ऋग्भिर्वा r, एताभिर्भिर्वा b, एताभि वा k.

[a] According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nadīvacaḥ*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī.   [b] The same expression (*śruteḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Ṣaḍguruśiṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth[a]

पष्ठ्याष्टम्या hf, पष्ठाष्टम्या dm¹, पष्ठाष्टम्यां b, पष्ठ्याष्टम्यां k, पष्ठ्यष्टम्योम् r.—चतुर्थ्यां च दशम्या hdm¹f, चतुर्थ्यां च दशम्यां rbk.—The end of the *varga* is here marked by २० in m¹, by २१ in hdf, not at all in bk.

[a] Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhīsaptamyos tv indrastutiḥ*.

22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental In the last (hymn)[a] there is (a stanza)[b] addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her[c], that is told in the (hymn) 'Teaching' (*śāsat* iii 31)[d]. In the stanza 'Not' (*na* iii. 31. 2) the giving of inheritance to a daughter is forbidden[e]

श्रेयों त्वि° hdr, श्रेये चे° b, श्रयावि° fk —नाम $fkr^2r^6r^7$, तासु b, नारी hdm^1r —111 तस्या hm^1r, तस्या bfk —रेतो वा hdm^1r, रेतोधा bfr^6r^7, रेतोद्या k —तच्छासदिति hm^1r, तत्सदिति b, तस्यासदिति f —प्रतिषिध्यते hm^1r, प्रतिषेधति fk, प्रतिषेचति b

[a] That is, of the series of twenty-three (above, 105), viz iii 53 [b] That is, iii 53 1 [c] *Siñcati reto* is meant for the equivalent of *sekam rñjan* in RV iii 31 1[c] [d] RV iii 31 1 is commented on by Yāska, Nirukta iii 4, cp Sayana on RV. iii 31. 1, 2, see Geldner, Vedische Studien, iii, pp 34, 35 [e] RV iii. 31 2 is commented on by Yaska, Nirukta iii 6

112 And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)[a].

At a great sacrifice of Sudās, by Śakti[b] Gāthi's[c] son (Viśvāmitra)[d]

तस्याथाह B, तस्याथैव A —सुतम् m^1, सुतम् the rest —शक्तिना $hm^1r^1r^3r^4r^6$, दक्षिणा r, दक्षिणा bfk —गाथि° hdm^1, गाधि° bfkr

[a] That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter I take *jyesthavat* to be = *jyestham (bhrātaram) iva* [b] Son of Vasistha [c] The form Gāthi (not Gādhi) is supported by the AB and Sarvānukramanī, introduction to Mandala iii [d] 112^{cd}–116^{ab} are quoted by Sadguruśisya on RV iii 53, the first two lines, however, only in an adapted form; cp Indische Studien, i 119 f; Muir, Sanskrit Texts, i 343.

113, 114. was forcibly deprived of consciousness He sank down unconscious But to him the Jamadagnis[a] gave Speech called Sasarparī, daughter of Brahmā or of the Sun[b], having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'[c] loss of intelligence (*a-matim*)[d].

निगृहीतम् bm^1r, गृगीत्वाथ bfk, गृहीत्वा $r^2r^6r^7$ —बलाच्चेतः hm^1r, बलाश्चेतः b, बलाथेत. fk, बलूलाश्चेतः $r^2r^6r^7$ —ससीदद् bm^1r, वासीदद् bfk.—तस्मै bfr, तस्मै k, तस्या

hdr¹r⁴.—ब्राह्मीं तु hm¹rs, ब्राह्मीं च bfk.—113[cd] and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112[cd] and 113[ab] being paraphrased by him as well as Ṣaḍguruśiṣya).—114. सूर्यचयादिहाहृत्य Am¹, °चयादिहाहृत्य b, °चयादिहावृत्य fk, °चयादिहागत्य r, सूर्यवेश्मन आहृत्य s.—ददुस्ते hm¹r, तां ददुर् r²r⁵r⁷, ददुर्वै s, ददुर् fk, ददु b.—अमतिं तामपाहनत् hm¹r, अमतिं तामपानुदत् s, अमति मामवावत b, अमतिर्ग्रामचावयत् f.—The end of the *varga* is here marked by २२ in hdbfk, not in m¹.

[a] Cp. RV. iii. 53. 15, 16. [b] Sasarparī is called *sūryasya duhitā* in RV. iii. 53. 15. [c] That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Śakti. [d] The word occurs in RV. iii. 53. 15 (*sasarparīr amatiṃ bādhamānā*).

23. Viśvāmitra and Vāc Sasarparī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa*: iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्यां m¹r¹r⁴, उपेति चास्या b, उपेति चाख्यां hd, उपेति यास्या f, उपेत्य चाख्यां r, उपेत्य वाचं r⁵, उप प्रेतेति (the fuller pratīka) s.—त्वबोधयत् hm¹r, न्वयोजयत् s, न्वचेतियत् b, त्वचेत् fk: the latter two readings probably stand for न्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयध्वम्. I have corrected त्वबोधयत् to नुबोधयत्, as the syllable त्व could only be accounted for by नु (not न्व), and unaugmented forms are not uncommon in the BD. (e.g. above, 113, *avasīdat*).—हृष्टात्मा hm¹rs, प्रतिष्टात्मा b, प्रतिष्ठात्मा fk.—तानृषीन्प्रत्यपूजयत् hm¹rbfk, तानृषीनन्वचेतयत् r⁶r⁷, जमदग्नीनपूजयत् s.

116. himself praising Speech with the two stanzas 'Sasarparī' (*sasarparīḥ*: iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthirau*: iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116[ab] comes before 115[cd] in bfk.—°नडुहस्य bfkr⁶, °नडुहं च hm¹r (RV. iii. 53. 18 has अनडुत्सु): though all the MSS. have डु, consistency requires ड्‌ in the text.—गृहान्व्रजन् hm¹r, गृहान्प्रजन् b, गृहात्प्रजन् f.—After 116[cd] bfkm¹r (not hdr¹r³r⁴) add the line:

अनसोऽङ्गानि चोत्थाप्यानड्वाहौ गृहाव्रजौ ।

117. And then going home he deposited (them[a] there) in person (*svaśarīreṇa*).

But the four stanzas which follow (iii 53. 21–24) are traditionally held to be hostile to the Vasiṣṭhas [b]

ततश्च bfkr, तन्वश्च hdm[1] —स्वशरीरेण bfk, स्वशरीर च r, स्वां शरीर च bdm[1].—आछ्यपरीदद्दे m[1], आछ्यपरीदद्दे hd (=गछन्परीदद्दे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f—The following line is added in B after 117^{ab}

रथ च स्वशरीरेण[1] गृहान्गंछन्परीदद्दे[3]।

[1] fkm[1]r, °शरीर च b [2] br, आछ fm[1], अछ k [3] bm[1]fk, परादद्दे r. This line and that which appears in B after 116^{cd} seem to be corruptions of the lines which they respectively follow, and which are common to A and B In m[1], 116^{cd} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS)

स्थिरावित्यनसोऽंगान्यनडुह च व्र गृहान्व्रजन् ९६।
तन्वश्च स्वा शरीर च गृहानाछ्यपरीदद्दे
अनसोऽंगानि चोत्थाप्यानड्वाही गृहाव्रजी ९७।
ततश्च स्वशरीरेण गृहान्स्त स्वयमाप ह
रथ च स्वशरीरेण गृहानाछ चरीदद्दे ९८।

—°द्वेषिणः स्मृताः hm[1]r[1]r[3]r[4]r[2] (?), °द्वेषिणीर्विदुः r, °द्वेषिणी विदुः fb, °द्वेषिणी विधिः k

[a] That is, the cart, its parts, and the oxen. Cp RV III. 53 20 *ā gṛhebhyah . ā vimocanat*, 'until we reach home and unyoke' [b] On 117^{cd}–119 cp Indische Studien, I 120, Muir, Sanskrit Texts, I, p. 344, Roth, Zur Litteratur, pp 107, 108, Sāyana on RV III. 53 21, Ṣaḍguruśiṣya (p 108), who quotes Ṛgvidhāna II. 4 2, Max Muller, RV.[2] vol. II, p 23

118 They were pronounced by Viśvāmitra, they are traditionally held to be 'imprecations' (*abhiśāpa*) They are pronounced to be hostile to enemies [a] and magical (*abhicārika*) incantations

ताः प्रोक्ता bfk, तु प्रोक्ता r[1]r[3]r[4]r[6]r[2], याः प्रोक्ता hm[1]r (cp Sarvānukramanī अभिशापास्ताः) —The reading of 118^{cd} in the text is that of B, instead of it A has द्विषेषिणः स्मृता विद्यादभिचारिषु शब्दते.—द्विषद्वेषास्तु f, द्वेषद्वेषा.स्तु b, विद्वेषिणः hdm[1], विद्वेषिणः r[1]r[3]r[4]r[5].—विद्या चैवाभिचारिकाः b, विद्या चैवाभिचारि: f.—The end of the *varga* is here marked by २३ in hdbfk.

[a] Cp Ṛgvidhāna I. 19. 4, I 20 I

24. RV. III. 53. 21–24. Deities of RV. III. 54–60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*) [a]. great guilt arises from repeating or listening (to them) [b];

ता न hm^1r, तु न b, सु न fk.—महा° hdm^1fk, महान् br.—°द्रोयच्च जायते hd, द्रोषः प्रजायते bfkr.—119^{cd} is omitted in r^1r^4.

[a] That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' [b] That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them [a].

कीर्तितेन hbrs, कीर्तिस्तेन m^1, कीर्त्तनेन fk.—श्रुतेन bfkrs, गुणेन hdm^1, corrected on margin to श्रुतेन in b.

[a] This śloka is quoted by Ṣaḍguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka; cp. Max Müller, RV.[2] vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54–57).
B He praised them all with his whole soul, thinking of the highest Abode,

121^{cd} is found in B and m^1 only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' ([a] *devānām asuratvaṃ tad ekaṃ mahat*)[b].

The Aśvins, Mitra, the Ṛbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

[a] That is, the refrain of iii. 55 slightly altered (*mahad devānām asuratvam ekam*). [b] 122^{ab} is found in B and m^1 only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123^{ab} (A) and 124^{ab}, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)[a], should be recognized as addressed to the All-gods[b].

But the last triplet here in the hymn to the Ṛbhus (iii. 60. 5–7) is addressed to Indra and the Ṛbhus.

स्वचार्भवे in all MSS and r —मूक्त उत्तमः hd, मूक्त उत्तम b, मूक्त उत्तमे fk, मूक्तः स उत्तमः r —The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m¹bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m¹ as ५ (=६०५).

ᵃ The All gods are mentioned in it *sa devān viśvan bibharti*. There is no reference to this statement in the Sarvānukramaṇī ᵇ 123ᵃᵇ is found in hdm¹r only, being omitted in bkr²r⁵

25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii 60. 3, 4) Indra is incidental After 'O Usas, with strength' (*uso vājena* iii. 61) the fifth ᵃ

(hymn), which is addressed to Dawn, there follow in the final (hymn. iii 62) six triplets addressed to separate deities the first (1–3) is addressed to Indra-Varuna, and the following one (4–6) to Bṛhaspati;

124ᵃᵇ is found in bfkm¹r, but is omitted in hdr¹r⁴r² (?) —पूर्वे द्वृचे br, पूर्वद्वृचे f — पञ्चमात् r, पचमात् m¹, पञ्चगात् bfk —श्रीपसाद् b, श्रीपस्याद् m¹, श्रीपस्त्याद् hd, उपासा fk, उपसाद् r (Sarvānukramaṇī on RV iii 61 उपसम्) —उत्तरास्त्वन्त्ये पट् पृथग्देवता-सृचाः Am¹r² (°ताः सृताः m¹), उत्तर मघृथग्देवता चाः b, उत्तर पड्मि यं ⁻⁻ग्देवता ⁻⁻⁻च fk, उत्तरे पड्भिः सुता ऋग्देवता तृचैः r —तथा परः hdm¹r³, ततः परः r, तदुत्तरः r⁵, (वार्हस्पत्य) उत्तरः bfk

ᵃ This must mean the fifth hymn of the group iii. 57–62, the seer of which is Viśvāmitra, while the seer of the preceding three (54–56) is Prajāpati Vaiśvāmitra or Vācya It could not mean 'the fifth hymn to Usas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity

125. and (then come three respectively) addressed to Pūṣan (7–9), Savitr (10–12), Soma (13–15), while the last (16–18) is addressed to Mitra-Varuna. And with that (final triplet) Jamadagni ᵃ praised the two gods who delight in law (*ṛtāvṛdhau*) ᵇ.

मैत्रावरुण उत्तमः hm¹r, पद्मामस्यसु पश्चचः bfkr⁵r⁷.—°मिश्र A, °मिशु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

ᵃ According to the Ārṣānukramaṇī, followed by the Sarvānukramaṇī, Jamadagni is the alternative seer of this triplet. ᵇ This epithet of Mitra-Varuṇa occurs in RV. iii. 62 18 as *ṛtāvṛdhā*

Maṇḍala iv.

26. Deities of RV. iv. 1–15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead [a],

पपाचान्त्राणि यच्छुनः Am[1], य आन्त्राण्यपचच्छुनः Bn.—यस्य वै hm[1]r, यस्य च r[2]r[6]r[7]n, यस्य व b, यस्य य fk.—॰णा आहरद् n, ॰णा अहरद् r, ॰णा अहरन् m[1], ॰णा हरद् fk, ॰णा चाहरद् r[2]r[6]r[7], ॰णाहरद् hb.

[a] Cp. RV. iv. 18. 13: *śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra.* Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.——126 is quoted by the Nītimañjarī on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1–15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16–32) [a].

सूक्तैरेति तु hr[3]r[4]m[1]b, सूक्तैरेति च r[5]r[7], सप्तैरेति च b, तप्तैरेति च fk, सूक्तैरेतैस्तु r.

[a] The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.——126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three [a] (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. 1. 2–4) Agni is incidental (*nipātabhāj*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa [b].

॰स्तौत्याऊर् bfk, ॰स्तौति चाऊर् r, ॰स्तौतीत्याऊर् hd, ॰स्तौति त्याऊर् m[1].—अन्ये निपातिनम् m[1]br, अन्ते निपातिनम् hd, अरन्ये निपातनं f, अम्रे निपातने k.

[a] This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. 1. 2–5), and the Sarvānukramaṇī has *upādyāś catasraḥ*. [b] Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. 1. 2–5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*liṅgoktadaivata*) [a]. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यमिरेव तु hm[1]r, प्रत्यमिरित्युते b, प्रत्यमिरित्युभे r[5], प्रत्यमिरुच्यते fk —After 129[ab] bfk have the following corrupt śloka ·

उत्तमामुपसं देवी मध्यमं पुनरुत्तमम् ।
पृथक् च सह च स्तौति कर्मणो तत्प्रवल्हितम् ॥

—सोमकमेष तु hm[1]r, सोमकमूपतिम् br[5]r[7], °पतिः fk.—The end of the *varga* is here marked by २६ in hbfkm[1].

[a] Cp Sarvānukramanī: *lingoktadaivatam tv eke.*

27. RV. iv. 18–30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10) Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasā*)'[a],

चायुषोऽर्थाय Bhm[1], चायुरर्थाय r —अञ्जसा न जनिष्ये हं hm[1]b, अजंसा न जनिष्ये ह f, अञ्जसा तु जनिष्येऽह r, जनिष्याम r[1]r[4]r[6], जनिष्याण r[3].—ब्रुवाणं hrfk, ब्रुवाण b, ब्रुवाणा m[1].—गर्भमेव Am[1]r[2]n, गर्भ एव kr, वार्भमेव b, गर्भमेत f —तु Ar[2], तम् bkn

[a] Cp RV iv. 18 2 *nāham ato nir aya durgahaitat* On 130–132 cp. Sieg, Sagenstoffe, p. 179 f, cp also Pischel, Vedische Studien, ii, pp. 42–44. The Nītimañjarī on RV iv. 18 13 quotes 130[cd] and 131[ab]

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśāt*)[a]. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r[6]r[7], अन्वज्याद् bfk, अन्वगात्त् r, अन्वगात्र hdm[1], अन्वगाद् n —जातमात्रो hm[1]b, जातमात्रम् r[1]r[2]r[3]r[4]r[6], जामत्रो fk —°जुहाव तु hm[1], °जुहाव तम् bfkr.

[a] That is, in RV. iv 18 1 · *mā mātaram amuyā pattave kah* Dr. Sieg, Sagenstoffe, p. 80, line 1, and 82, note [4], would read *anvagāt* in the sense of 'yielded' (nachgeben); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)[a], for ten days and nights, vanquished him with might.

योधयन् hm[1]r, योधयेत् r[1]r[4]r[6]r[2] (?), याचयन् fk, यावयन् b —रात्रीय r, रात्राय f, रात्रिय m[1], रात्र्या च bk, रात्र्यय A.

[a] That is, after violence had thus been done to him by Indra = *indrena balātkṛtah*

133. Gautama, selling[a] him in the assembly of seers in the (stanza) 'Who this' (*ka imam* · iv. 24. 10), himself for that

purpose (*tena*)[b] praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1);

स्वयं तेना° hm¹r³, स्वयमेवा° kr⁵r⁷, स्वयमेव (व्यभि°) f, स्वयनेच्य° b, स्वयन्नेवा° r.

[a] Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. [b] I take *tena* to refer to *vikrīṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the pratīka of iv. 30, =*tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratīka instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)[a] dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्युमर्धे Am¹, मन्युमध्ये bfkr², मन्युं मध्ये r.—धैर्यकार्याणि hm¹r, वीर्यकार्याणि fbk, धैर्यायाव्याणि r¹, धैर्यायध्राणि r⁴r⁶.—तान्यृषिः hm¹r, तानृषिः bfkr⁵, चारिषु r¹r⁴r⁶.— The end of the *varga* is here marked by २७ in hm¹b, not in k.

[a] The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aham* : iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)[a].

संस्तावस् hdm¹r³, °संस्तवस् bfkr²r⁶.—स्तुतिरिवास्य हि r⁵r⁷, स्तुतिर्ऋतस्य हि hdr, स्तुतिचिवस्य हि b, स्तुतिविसस्य हि fkr².

[a] That is, the seer praises himself as if he were Indra; cp. Sarvānukramaṇī: *indram ivātmānam ṛṣis tuṣṭāvendro vātmānam*. Cp. Geldner, Vedische Studien, iii, p. 160, note [3], and Sieg, Sagenstoffe, pp. 87 and 95, note [3].

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

त्वेति br, त्वेन m¹, त्वेव hr¹r⁴, त्वे fk.—सोमेनेन्द्रः स्तुतः सह bkr, सोमेनेद्र स्तुतः सह f, सोमेन्द्रौ च स्तुतः सह hdr³, सोमेन्द्रौ च सह स्तुतौ m¹, सोमेन्द्रः संस्तुतः सह r¹r⁴.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divaś cid* : iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra And in the stanza here 'Good wealth' (*vāmam* IV 30 24) Bhaga, Pūṣan, and Aryaman are praised

सोमप्रधानाम् br, °प्रधानम् Am[1] fkr[2] —क्रौष्टुकिर् hd क्रोष्टुकिर् fkm[1]r, क्रोष्टुक r[1]r[4]r[6], क्रोष्ट्रकः b —चैतेन Am[1] चानेन fbr, चान्येन k —तृषेनेन्द्रेण सस्तुताम् hm[1]bfkr, ते वृषेनेन्द्रसस्तुता r[1]r[4]r[6]

138 मेने आचार्यः bfk, मेन आ° r[2]r[6]r[7], मेने त्वाचार्यः hm[1]r —वाममृचि स्तुताश्चात्र hd वाममित्यृक्स्तुताश्चात्र r वाममित्यृचि संस्तुता B —भगः hd, भनः b, नभः k नभ. नभः f

B 139 Pūṣan is (here) called 'Karūlatin'[a] according to a Vedic text (*śruti*)[b] he is 'toothless' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* IV 31 15) praises the Sun[c]

करूलतीति fkr कमूलतीति b —स्तौतीत्याहा° r, स्तौतीत्याहा° b स्तौतात्याहा° f, स्तौतीत्साहा° k —This sloka (139) is not found in A.—m[1] omits 138[cd] as well as 139 probably owing to 138[ab] and 139[cd] ending similarly (शाकट)ायनः and (श्वल)ायनः — The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138[ab]) in m[1], after 138[cd] in hd, not at all in k

[a] The word occurs in RV IV 30 24, which is commented on by Yāska, *Nirukta* VI 30, 31, cp Roth, Erlauterungen, pp 96 97 [b] That is, SB I 7 4[7], quoted by Yāska, Nirukta VI 31 [c] There is no reference to this statement in the Sarvanukramanī

29 The steeds of the various gods.

140 The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)[a]

हरयो ह्यश्वा hm[1]rb, हरया ह्यश्वा f, हरयाश्वश्चा k —श्वेरश्वास्तु r[1]r[4]r[6]bfkr[2]r[5], °श्वस्तु hdr, °श्वस्य m[1] (cp द्वारस्य in v r on I 107) —हरितश्चैव hm[1]r, हरितः प्रोक्ता B

[a] *This and the following two slokas closely follow Naighaṇṭuka I 15*

141. The Ass[a] is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vajin*) of Pūṣan, but Dappled mares (*pṛṣati*) are the horses of the Maruts, while ruddy (*aruṇi*) Cows are those of the Dawns

रासभो *fkr[2]r[6]r[7]m[1]*, रासभौ *hdr[3]*, रासभा *br* (the Naighaṇṭuka has रासभावश्विनोः, but the °तौ before ऽश्विभ्याम् in all the MSS seems decisive in favour of रासभौ) —सहितौ hdm[2]r[3], महितौ fk मोहितौ r[2]r[6]r[7], रोहितौ br (this is an evident substitution in order to get a plural agreeing with रासभाः) —पूष्णश्च hm[1]r, पूष्णस्तु B —पृषत्यो br[6]r[7],

वृषपोत्या° f, वृषयौत्या° k, पृषतो hm[1]r.—तयोपसाम् B, तयोपसः hdm[1]r (अरुण्यो गाव उपसाम् Naighantuka).

[a] Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitṛ are Duns (*śyāvāḥ*); the Multiform (*viśvarūpā*)[a] is (the steed) of Bṛhaspati. Now these too are praised with (their) deities, otherwise[b] but seldom.

श्यावा hm[1]rf, श्यामा r[1]r[4]r[6], स्वावा bk.—देवताभिस्तु hm[1]r, देवताभिश्च B.—सूयन्ते ऽप्यल्पशो hm[1]r[3], सूयन्ते ऽप्यते r[1]r[4]r[6], सूयते स्वल्पशो br (°यन्ते r), सूयतस्त्वल्पशो f.

[a] Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Bṛhaspati). [b] That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it[a].

तमेव तु br, तमेव त hd, तमेव (no तु) fk.—विद्यात्तस्या° hm[1]r, विद्यात्तस्या° b, विश्वात्तस्या° fk.

[a] That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn[a], is here called a praise of the two Bays (of Indra)[b]. And the four (words) after it[c], (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragṛhyāṇi*)[d].

हर्यो b, हर्योः r, हर्या fk, ध्यर्धश्च hm[1]r[3], धर्धस r[1]r[4]r[6].—स्तोच्यते bfkr, उच्यते hm[1].—चत्वार्यतस्य वि° hr, चत्वारि परमा bfkr[2]r[5]r[7].—°प्रेयान्यप्र° hrfk, °प्रेयान्याप्र° b, °मेयान्याप्र° r[2]r[5]r[7].—विद्रधे hdm[1], विद्रधेः r, विद्रवे: b, विद्रवः f, विंद्वः k.—The last pāda is repeated in fk as follows: °न्यप्रगृह्याणि विद्रवः (विंद्वः k) ॥ न्या प्रतिगृह्याणि विः ॥—The end of the *varga* is here marked by २९ in hm[1]bf, and by ३९ in k.

[a] That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. [b] Cp. Nirukta iv. 15: *aśvayoḥ saṃstavaḥ*, and Sarvānukramaṇī: *antyābhyām indrāśvau stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32. 23, 24. [c] *Ataḥ*, that is, after the word *kanīnakā* in the text of iv. 32. 23. [d] That is, the four words *vidradhe nave drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pada text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni saptamyā ekavacanānīti śākapūṇiḥ*. Cp. Vedische Studien, iii, p. 88, note [2]; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, Ṛgvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

1. Deities of RV. iv. 33–52.

1. (With) 'Forth' (*pra*· iv. 33. 1) begins a group of five hymns addressed to the Rbhus (iv. 33–37). Following that are three (hymns) addressed to Dadhikrā (iv. 38–40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिक्रायां hdb, दधिक्रायां r[3]r[5], दाधिक्राव्णा m[1]r, दाधिक्राव्णा f, दाधिक्राव्ण k, दधिक्राव्नां r[2]—मुखे तु या hm[1]r[3]r, (°णाम्) चतो हि वाम् (pratika of iv 38 1) br[5], सुतो हि वाम् fkr[2] The reading मुखे तु या (cp मुख्या iii 37) seems to be favoured by the Sarvānukramani दाधिक हि द्यावापृथिव्याद्या.

2. Then with indirect (*paroksa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsah śucisat*: iv. ~~40~~–5). ꣵ।५०।५,

अमुतो dr, अमुता m[1], अमुतोर् hb, अस्तुतोर् fk (the र् is doubtless due to that of the preceding परोचैर् and the following नाभिर्) —नामभिश्च hd, नामभिस्तु br, नामभि m[1], नामसृभि fk.—°श्चचि A, °त्यृचा B.

B 3. In the Aitareya (Brāhmana) 'The Swan' (*haṃsah*: iv. 40. 5) is prescribed as having Sūrya for its deity[a]. Now (there follow) two hymns addressed to Indra-Varuna (iv. 41, 42), then three (iv. 43–45) addressed to the Aśvins (beginning) 'Who?' (*kah*: iv. 43. 1).

सूते hm[1]r, इन्द्रास् bfk, इन्द्रात् r[5] (this represents the pratika of iv. 41. 1, इन्द्रा) —°श्विनानि कः r[1]r[3]r[4]r[6]br[2], °श्विनानि च hdm[1], °श्विनाधिकः (!) r.—3[d] is omitted in fk.—3[ab], though found in Bm[1] only, is probably original, as it is supported by the statement of the Sarvānukramani· अन्त्या सौरी. *Without it the varga would have an odd line, with it the varga has six ślokas, like the first varga of the first and of the second adhyāya.*

[a] In AB iv. 20 5 this stanza is connected with the sun (*hamsa*)

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*. iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1–5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vayu, (viz.) 'Indra' (*indrah*: iv. 47. 2–4) being three, (and) 'With a hundred' (*śatena*: iv. 46 2–7) being six.

निहीत्विपु hdm[1]r, निहीणाद्या: b, निहीमांत्या r[6]r[7].—fk omit 4[abc].—इन्द्रस् Ab, इन्द्रास् fk, ऐन्द्रास् r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it[a], (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas[b] are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्तम्भोत्तमो b, तस्तंभेत्यंतमो m[1], तंस्तंभोंतिमो hdr[3] (०भो० r[3]), स्तंभोत्तमो fk, तु स्तम्भोत्तमो r.

[a] That is, Indra and Bṛhaspati.   [b] That is, 49. 1–6 and 50. 10, 11.

6. That[a] hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'[b] (*sa id rājā*: iv. 50. 7–9) laudation of the function of the appointer of priests (*purodhātuḥ*) is expressed.

सूक्तं तु बार्हस्पत्यम् hm[1]b, सुरात्तं भू बाहस्पम् f, सुरात्तं भू बाहस्पम् k, बार्हस्पत्यं तु तत्सुक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m[1]bfkr, परं h, यरें d.—पुरोधातुः br, पुरोधातु fk, पुरोधान्तु hd, पुरोधानुः m[1].—कर्मशंसा m[1]r, कर्मशसा f, कर्मशशा h.—The end of the *varga* is here marked by १ in hbfk, not in m[1].

[a] That is, RV. iv. 50.   [b] Cp. AB. viii. 24–26, especially 26. 2; also Sāyaṇa, introduction to RV. iv. 50. 7.

2. Deities of RV. iv. 53–58.

7. There are two hymns addressed to Savitṛ (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunaṃ vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m[1], तत्परं च r, तद्यत्परं च b, चमुत्तरं च fk.—तिस्रः चैत्रपत्याः br, तिस्रः चेत्रपत्या fk, चैत्रपत्यस्तृचस्तु hdm[1]r[3] (चै० r[3]): the reading of the Sarvānukramaṇī तिस्रः चैत्रपत्याः has decided me in favour of the reading adopted in the text (cp. above,

in 111) The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तृचस्तु —शुनद्देषौ hm[1]r, शुनद्देष $br^2r^5r^7$, शुनं द्देष fk —त्वृगुत्तरा m[1], °त्यृगुत्तरा $fr^2r^5r^7$, त्रिगुत्तरा k, पृगुत्तराः b, त्वृगुत्तमा r, त्वगुत्तमा hd

8. Śuna here is Vāyu, Sīra is Sūrya (for) they say that Śuna and Sīra are Vāyu and Sūrya Yāska, however, considered Śunāsīra to be Indra[a], (and) Śākapūnı thinks those two (Śuna and Sīra) to be Sūrya and Indra[b].

यास्क इन्द्रं तु hm[1]r, इन्द्रं यास्कस्तु bfs —सूर्येन्द्रौ तौ hr, सूर्येन्द्रौ तु s, इन्द्रासूर्यौ b, इंद्रासूयौ f, इंद्रासूर्यौ k

[a] His view, in Nirukta ix 40, agrees not with this, but with the explanation given in 8[a] *śunāsīrau śuno vāyuh (śu ety antarıkse), sīra ādıtyah saranāt* Yāska does not quote Śākapūnı's view [b] This śloka is quoted by Sadgurusisya on RV iv 57

9. Now these two, Śuna and Sīra, are praised in the fifth (stanza iv. 57 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā The verse (*pāda*) 'Prosperously our shares' (*śunam naḥ phālāh*. iv 57. 8[a]) praises agriculture; 'Prosperously the ploughers' (*śunam kīnāśāh* iv. 57. 8[b]), men who live by agriculture.

द्वे तु सीतायै षष्ठी A, द्वौ तु सीतायै षष्ठी m[1], सीतायै षष्ठी त्वथ bfkr (शुी° b, शि° f, सि° k)

10. Parjanya is here praised in the third verse (iv. 57. 8[c]), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8[d]). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (*samudrāt* : iv. 58) belongs to the Middle Agni.

शुनः पादेऽच पर्जन्यस् Am[1], शुनं पादे पर्जन्यं bfkr —°य त्वस्त्वृषिर् m[1], °यं त्वस्त्वृषिर् hd, अन्त्यमृषिर् r[3], अन्त्यान्त्वृषिर् $r^1r^4r^6$, चौतृषिः bfr, तौतृषिः k —धनकामो hm^1r^3, धर्मकामो $r^1r^4r^6$, क्षपिकामो bfkr —क्षपि वा hrbfk, क्षपिवद्द $r^1r^4r^6$.

11 As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (*ādıtya*) or to Agni; for it appears as an Ājya hymn[a]; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya[b].

आग्नेयम् $fkr^2r^5r^7$, ह्याग्नेयं Am[1]b —वाप्याज्यसूक्त $m^1r^1r^4r^6$, वाप्याज्यसूक्तं hdr[3], यद्वाज्यसूक्तं r, यदाद्यसूक्त f, याज्याद्यसूक्तं b —हि दृष्टं Am[1]b, प्रदिष्टम् $fkr^2r^5r^7$.—गव्यमेके

सौर्यमेतद्वदन्ति Am[1], गवां स्तुतिं वा सूक्तमेतद्वदन्ति r, गवां स्तुति वा सूक्तमेतद्वन्ति f, गवां रक्षति वा सूक्तमेतद्वदन्ति k, गवां स्तुतिं च गवा सूक्तमतद्वंदन्ति b.—The end of the *varga* is here marked by २ in hm[1]bfk.

[a] RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . iti saptamasyāhna ājyaṃ bhavati.* (The reading of hdr[3] alludes to AB. v. 16. 1: *yad vā ājiti ca prajiti ca tat saptamasyāhno rūpam.*) [b] Cp. Sarvānukramaṇī: *samudrād . . āgneyaṃ . . sauryaṃ vāpaṃ vā gavyaṃ vā ghṛtastutir vā.*

Maṇḍala v.

3. Deities of RV. v. 1–28. Story of Tryaruṇa and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dṛṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1–28)[a].

स्वर्भानुदृष्टं hm[1]rbfk, स्वर्भानुदिष्ट॰ r[2]r[5]r[7].—॰स्यापहत्य hm[1], ॰स्य अपहत्य r, ॰स्यापाघ्नन्ये b, ॰स्यापघ्नन्ये r[2]r[5]r[7], ॰स्याघ्नंन्य k ॰स्यापाघ्नंन्ये f.

[a] That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note [a] on iv. 16.

13. Traivṛṣṇa (Tryaruṇa), Trasadasyu, Aśvamedha, Ṛṇaṃcaya may be observed as objects of praise in various passages in the (hymns of the) Atris[a].

च अश्वमेध m[1]r, चाश्वमेध hd.—ऋणंचयः hdm[1], also in bfkr[2]r[5] (where this śloka comes later), इति चयः r.—परीक्ष्याः hdr, परीचा m[1]f.—This śloka is omitted here by B(bfkr[2]r[5]), but occurs after 28 in the following form:

त्रैवृष्णस्त्र्यरुणो राजाचाश्वमेध ऋणंचयः ।
स्तूयमानाः परीक्ष्याः स्युरत्रिष्वेते क्वचित्क्वचित् ॥

m[1] (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

त्रैवृष्णस्त्र्यरुणो राजा अश्वमेध ऋणंचयः ।
स्तूयमानाः प्रतीक्ष्या स्युरत्रिष्वेव क्वचित्क्वचित् ॥

[a] The general remark made in this śloka serves as an introduction to the story of Tryaruṇa. I do not agree with Sieg, Sagenstoffe, p. 74, note [2], in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of ऋणंचयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King[a] Tryaruna, son of Trivrsna, of the race of Iksvāku, was riding in his chariot, and his domestic priest, Vrśa, the son of Jana, took the horses' reins

ऐक्ष्वाकुस् Am^{1}n(gh), ऐक्ष्वाकस् fkrn(abcm), ऐक्ष्वा b —संजया° MSS, स जया° n—वृशो hrb, दृशो fkr^2

[a] This story (14–23) is quoted in the Nītimañjarī on RV v 2 9. It is also given by Sāyana on RV v 5 1, in two metrical forms, as derived from the Sātyāyana and the Tāndya Brāhmana The whole story is examined by Sieg, Sagenstoffe, pp 64–76. Cp Hillebrandt, ZDMG xxxiii, pp 248 ff, Geldner, Festgruss an Roth, p 192, Oldenberg, SBE. xlvi, pp 366 ff, Ludwig, Rg-veda, iv, p 324

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

चैव hm^{1}r, चैनं bfkn —राजैन A, राजा तं B

16 He (Vrśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k —अन्यदेशं hm^{1}fkn, अन्य देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked

ननाशास्य hm^{1}r^{3}fkr^{2}r^{5}r^{7}n(ab), ननाशास्व b, ननाशाच r, ननाशाय n(c) —ऋषेः Ab, ऋशे fk, गुरोः r^{5}r^{7}n —प्रास्तानि hm^{1}rbfkr^{2}r^5, प्राप्तानि r^{1}r^{4}r^6.—हव्यानि hm^{1}r, पच्यानि r^{1}r^{4}r^6, शक्यानि fkr^2, वाक्यानि b, चाज्यानि r^{6}n —ह्यपच्यत hdr^{1}r^{4}r^5, दपच्यनि m^1, व्यपच्यन्त b, व्यवहृते fkr^2, जीर्यन्ते r^{5}n —The end of the *varga* is here marked by ३ in hbf, not in m^{1}k.

4 *Story of Tryaruna (continued).*

18 Hence the king distressed went to Vrśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो *hbfkn, wanting in r* —तम् *hm^{1}r^{3}r^{5}r^{7}n*, त्वम् *b*, तं *(?)f*, नाम् *k*, च *r*.—आनीत्वा hm^{1}r, आनीय bfkn.—वृशं जानं hdr, दृशं जानं m^1, दृश यातं fkn, दृश यानं b the Sarvānukramanī and the Tāndya Brāhmana have the form वृशो जानः (see Max Müller, RV.^{2} vol ii, p 35, near bottom) Mitra, however, has the marvellous note: सवृषं याल-मित्येव पाठो भवितुमर्हसि (sic)

19. Vṛśa being propitiated sought for the heat[a] of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m^1, अप्रसन्नो n, स मत्तो f, स मतो k.—न्विच्छदरम् m^1, न्वैक्छद्रम् hdr, न्विच्छन्हरम् b, न्विच्छन्द्रस् fk.—पिशाचीं तां $r^3br^5r^7$, पिशाचीन्तां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m^1.

[a] I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निपण्ण: hm^1r, निपसे: b, निचास: f, निवास: kn.—आसंद्यां hm^1bn(ab), आसद्यां f, मासं द्यां rn(c), मासाद्यं k.—त्वमिति त्वृचा hm^1r, त्वं युवत्यृचा b, त्वं युवेत्यृचा r^5n, त्व युमेत्यृचा k, त्व युवेत्यृचा f.

21. Speaking of the heat (*haras*) in the form of a boy[a] he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हर: hm^1rbfkn, नर: $r^1r^4r^6$.—भ्रुवंस् r^2n, भ्रुवंस् bfk, वृशस् hdr, वृशस् m^1.

[a] Sieg, Sagenstoffe, p. 70, note [1], compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22^{ab} is in B only ($bfkr^2r^5r^7$).—समायान्तं $fr^2r^5r^7$, समायातं bk.—प्रकाशयन् $r^2r^5r^7$, प्रकाशयत् b, प्रकाशवान् fk.—तां स hdr, तांश्च m^1, तां तु bkn, तं तु f.—यत्रोपविवेश hbr, यत्र चोपरिविश f, यत्र यत्र निविश n(c), यत्र यत्र निवाश n(abm).—The end of the *varga* is here marked by ८ in bfk, not in hm^1.

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29–40.

23. This couplet[a] is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins[b] (*chandoga*).

माह्नविप्राह्मणे b, माह्नविप्राह्मणो r[5], माह्नामिप्राह्मणो fkr[2], माह्नवीप्राह्मणो hm[1]r, वह्नविप्राह्मणे n(c), वह्नविप्राह्मणे n(ab), मह्नविप्राह्मणे n(h) माह्नावीप्राह्मणे n(g) —23[cd] is found in B and m[1] only, being wanting in A — इति श्रुतिः bfm[1]r, इति सुतिः k, इयं सुतिः n

[a] That is, the two stanzas v 2 2 and 9   [b] That is the Nidāna book contains a *quotation mentioning* these stanzas from the Bhallavi Brāhmana If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text see Sieg, Sagenstoffe, p 65

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole), for exoteric (*bāhya*)[a] formulas are to be found enjoined by the requirements (*dṛṣṭa*) of a ceremonial rule (*vidhi*)

भवेदेव hm[1]r भवेदेय b, भवेद्देश fk — व्यपेदया hm[1]r, विवदया bfr[2]r[5]r[7], विवक्ष्या k — वाक्यान्येपा हि Am[1], वाच्या हि bfk, वाच्या मन्त्रा हि r(r[2]r[5]r[7]?) this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS from the following line (ब्राह्मणे मन्त्रा) — विधिदृष्टेन Am[1], विधिशब्देन r, विविशब्देन bfk — चोदिता Am[1]k, चोदिताः bfr

[a] That is, a Brāhmana sometimes applies mantras from a Veda other than its own, *if the ritual necessitates their use I am, however, very doubtful about the emendation bahyah*, which may entirely vitiate the sense of the line

25 Formulas (thus) appear in a Brāhmana pointed out in a particular passage (*ekadeśa*) · so the Āprī stanzas of Jamadagni[a] and the stanzas relating to the drops of ghee (*stokīya*)[b] in the Aitareya.

एकदेशे hm[1]r, एकदेश fk, एकदेशं b — जामदग्न्यस्तथाप्यस् m[1], जामदग्न्यस्तथैवाप्यः r[1]r[4]r[6], जामदग्न्यस्तथैप्य h, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रीयः r[3], जामदग्न्यो यथाप्रीय f — स्तोकीयाम् Br[3], स्तोकीयाम् hm[1], स्तौतीयाम् r

[a] That is, RV. x 110, quoted in TB iii 6 3[1] as well as in VS xxix 25, cp. above, ii. 156, and below viii 37   [b] RV i 75 and iii 21, quoted in TB iii 6 7[1] as well as in AB ii 12 3 6 (cp commentary, Aufrecht, p 258)

26 Now the fifth hymn here is (made up of) the Āprī stanzas 'To the well-kindled' (*susamiddhāya* : v. 5 1) The stanza 'Thereon' (*edam* . v. 26 9) is optionally (*va*)[a] addressed to the All gods, and the last (stanza) in the last hymn but one[b] (v. 27. 6) is addressed to Indra-Agni

आप्रियः fkr, आप्रिवः b, आप्यः hdm[1], आप्पः r[1]r[3]r[4]r[6].—अत्र तु hm[1]r, अत्रिषु B.—एदम् Af, रोदम् kr[2], पदम् b, एतद् r.—वा अन्त्या r, वांत्या hfb, पांत्या k.

[a] The Sarvānukramaṇī has *antyā liṅgoktadevatā*, but the commentator Jagannātha explains: *antyā vaiśvadevī vā.* [b] Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*trī*: v. 29–40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9[a]) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8[d]).

ऐन्द्राणि द्वादश त्रीत्यु° m[1], त्रीणीत्यु° hdr, त्र्यान्यु° b, त्रीद्राद्वादशं सूक्तात्यु° f, द्वादशात्र्यादीन्यु° r[5]r[7].—त्वत्र Am[1]r[2], यत्र bfkr.—उशनेति तु hm[1]r, उशनेति च bfk.—पादेन सं ह यद्वामनेन च A, पादो यः सं ह यद्वां परस्य यः B (परस्त्वयः r[6]r[7]).—The end of the *varga* is here marked by ५ in bfk, not in hdm[1].

6. *Atri's praise of gifts.*

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: 5. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5–9) the feat of the Atris is celebrated [a].

[a] After this B (bfkr[2]r[6]) and m[1] add the śloka which in A forms an introduction to the story of Tryaruṇa (see note on v. 13).

B 29. In [a] the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings) [b] as royal seers [c], so say some (authorities).

स्वयम् bfkr, °स्त्वयम् m[1].—राजर्षीन् br, राजन्यान् m[1], राजसान् fk.

[a] The following seven and a half ślokas (29–36[ab]) are not found in A. [b] Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. Ṛṇaṃcaya, however, does not appear in this hymn (cp. below, 33). [c] This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramaṇī the three kings are the seers of the hymn; and according to the Ārṣānukramaṇī, v. 13, 14, Tryaruṇa and Trasadasyu are the seers of v. 27. 1–3, and Aśvamedha of 4–6.

B 30. There also appears (here) a prayer to Agni [a] on their behalf (*ebhyaḥ*) in consequence of (their) request (*adhyeṣaṇāt*) [b]. Ten thousand, three hundred and twenty kine [c],

आशीरथेपणाश्चिभ्यो r, आशीरपणाचेभ्यो b, आशर्पणाचेत्यो fk, आशर्पणाचेतो m[1] — अपि br, पि m[1]k — विशति b, विशतिः m[1]rfk

[a] In RV v 27 1, 2 3 [b] That is, to the seers to officiate for them, the reference is probably to RV v 27 4 [c] Cp RV, v 27 1, 2 *daśabhiḥ sahasraiḥ śata ca viṁśatiṃ ca gonām*

B 31. (and) a golden wagon with two oxen[a], king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth

सौवर्णं fm[1], शौवर्णं k, सौपर्णं॰ b — नृपोऽचये r नृपोत्तये b, नृपोत्तमे fk, नृपोत्तमः m[1] — अश्वमेधः m[1], अश्वमेध fkr, अश्वमेव b — चोदणा m[1], चोप्णा fb, चोचा k, चोष्रास् r (RV v 27 5 शतम् . उक्षा.) — The end of the *varga* is here marked by ६ in bfk, not in m[1], nor of course in hd

[a] Cp RV v 27 1 *anasvanta , gava*

7. Rnamcaya's gifts to Babhru. Deities of RV. v. 41–51.

B 32 Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself[a], (and) the seer received (the gifts) from (each) king.

वभाय r, यमास m[1], यमास bfk — आत्मा हि नात्मने bm[1], आत्मा हिं नात्मने k, आत्मा हितात्मने r — अग्रहीनृपतेर्ऋषिः r, अयहान्नृपितो दृषि. m[1], अयहान्नृपित ऋषिः f, अयहान्नृपतेर्ऋषिः b

[a] This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Sarvānukramanī (*nātmātmane dadyad iti sarvāso atrim kecit*) and in the Ārsānukramanī (v 14, 15) 'or Atri Bhauma alone is here the seer, for in the act of giving (read *danakriyayam*) one and the same person cannot be proclaimed (*na śasyate*) as both giver and receiver' Cp Sadguruśisya, p 115

B 33 Rnamcaya chose the seer Babhru[a], son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed So he (Babhru) sacrificed for him (Rnamcaya)[b]

अत्रेः सुतमृषि वभ्रुम् rn, गौरीवीतिमृषि शाक्त्यम् m[1], गौरीवीतिमृषि शक्त्यम् b गौरीचितिमृषि शक्त्याम् f — सोऽप्ययाजयत् rn सोऽप्यजायत bfkm[1]

[a] Gaurivīti (the reading of bfm[1]) cannot be right, as he is the seer of v 29, while the hymn in question is v 30 (see 36), in which Rnamcaya and Babhru are mentioned together (v 30 14), cp Sarvānukramanī on v 30 *babhrur ṛnamcayo 'py atra rājā stutaḥ* [b] 33–36[ab] are quoted in the Nītimañjarī on RV v 30 15.

B 34. And the king of the Ruśamas[a] (*rauśama*) gave him four thousand four hundred (cows)[b] and a golden caldron[c] (*mahāvīra*).

ददौ च रौशमो n, ददौ न रौशनौ fk, ददै रागो रौशनौ b, ददौ तदौशनौ r, ददौ तदाशनो m^1 (cp. note [a]).

[a] Cp. RV. v. 30. 14: *ṛṇaṃcaye rājani ruśamānām.* [b] Cp. RV. v. 30. 12: *gavāṃ catvāri dadataḥ sahasrā ṛṇaṃcayasya.* [c] Cp. RV. v. 30. 15: *gharmaḥ . . taptaḥ pravṛje . . ayasmayaḥ.*

B 35, 36. And he received golden caldrons[a] for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra[b]; and he related (all) this with the four (stanzas) 'This good' (*bhadram*: v. 30. 12–15)[c].

The next eleven[d] (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41–51) are addressed to the All-gods.

प्रवर्ग्येषु m^1n, प्रवर्ग्येषु b, प्रवर्गेषु fkr.—प्रतिगृह्य च्चपिर् m^1nr, प्रतिगृह्यमृपिर् b, प्रतिगृह्य ऋर्पिर् fk.—36. तत् fbm^1r, यत् kn.—°देवानि एका° r, °देवीन्य एका° b, °देवान्य एका° f, °देवान्येका° hr^1.—पराण्यत: hm^1r, पराणि तु $bfkr^6r^7$.—The end of the *varga* is here marked by ৩ in dbf, not in m^1k. In A the *varga* would have only one line.

[a] *Mahāvīra*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice. [b] This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. [c] That the preceding passage (29–36^{ab}) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the Sarvānukramaṇī; for the remark *nātmātmane dadyāt* is clearly borrowed from 32^c (*ātmā hi nātmane dadyāt*) while the words *sarvāsv atriṃ kecana* are probably due to 32^{ab} (*rājñaḥ prati ca tat sūktaṃ babhāṣa iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45^d) and with the same figure in hd as in b. [d] Cp. Sarvānukramaṇī: *vaiśvadevaṃ vai tad* (*vai* = 5, *tad* = 6).

8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts[a] (beginning) 'Forth' (*pra*: v. 52–61). Iḷā, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut*. v. 42. 3) Savitr (*is praised*), Śaunaka said

प्रेति इलाभीत्यृचि तु स्तुता r, प्रेतिळाभीत्यृचि तु स्तुता m[1], प्रेतीळाभीत्यृचि तु संस्तुता hd, प्रेतीहाभीत्यृचि तु सस्तुता r[3], प्रेतीलाभि न ऋचा स्तुता br[2]r[6]r[7], प्रेतीलाभि न ऋस्तुता f—37[cd] in Bm[1] only —यदित्यृचि तृतीयाया m[1], द्वितीययान्यया स्तुतः r, द्वितीयाया सविता शौनको ब्रवीत् is the whole line in f, and द्वितीयायां शौनकोऽब्रवीत् in b

[a] Cp Sarvānukramaṇi on v 52 *mārutam ha tat* (*ha*=4 *tat*=6)

38 The triplet 'Invoke' (*upa* v 42. 7–9) is addressed to Brhaspati; the next stanza (v 42 10) is addressed to the Maruts, 'Praise him' (*tam u stuhi* v. 42. 11) is addressed to Rudra But in the stanza 'Forth the fair praise' (*pra suṣṭutiḥ* · v 42. 14),

hm[1]bfk have no यो (the pratīka of v 42 10), which makes the first pāda one syllable short I conjecture that तु has dropped out before तृचो The reading of R, उपेति बार्हस्पत्यस्तृचो यो, makes the first pāda end in the middle of तृचो —रौद्री तु A, रौद्री स्यात् fkr, रौम्यात् b

B 39 the deity is variously stated by Śaunaka and other teachers Śākapūni (considered) Ilaspati, Galava Parjanya-Agni,

39[ab] *is found in* bfkm[1] *only there is no reference to it in* R (*though some of his* MSS must have it) —°रिता m[1]k, °रिताः bf —इळस्पतिः hd, इलसतिः r, इलसति m[1], इलस्पनि fk, इलस्य b.

40 Yāska[a] thought Pusan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara 'This' (*eṣaḥ* v. 42. 15) is addressed to the Maruts, 'Together' (*sam*. v. 42 18) is addressed to the Aśvins[b].

मारुत्येप समाश्विनी Am[1]bfk, मारुत्योपसमाश्विनम् r.

[a] RV. v. 42 14 is not commented on in the extant text of the Nirukta　[b] The Sarvānukramaṇi gives no details about RV. v 42 except on stanza 11 *ekadaśi raudrī*

41 'Adhvaryus' (*ādhvaryavaḥ*. v. 43 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*. 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha* · 8) praises the Aśvins

ऐन्द्री परा तु या hm[1]r, ऐन्द्यंसाविति r[6]r[7], ऐन्द्युंसावि ते b, ऐन्द्युखे सावि ते f, ऐउसुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—घर्मं m[1]b, घर्म fkr.—पराञ्जन्ति r, पराजन्त्य॰ bfk, पराजंति m[1].—41[cd] in Bm[1] only.—The end of the *varga* is here marked by ८ in bfk, not in hdm[1].

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10[ab]) Agni is here mentioned, and in the second (10[cd]) the celestials (*divaukasaḥ*)[a] are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fk, प्र तव्यसः m[1].—पूपणं चोर्द्धचें b, पूपणं वोर्द्धचें f, चोर्द्धचों k, पूपणं वार्धचों m[1], पूपणं या चेत्यर्द्धचें r.—स्तुता एति r, स्तुताविति bfk, स्तुवाविति m[1].—This śloka is found in Bm[1] only.

[a] This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Bṛhaspati[a],
B 'The higher one' (*jyāyāṃsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vaḥ*: v. 44. 4).

43[ab] in m[1] follows 45[ab].

[a] The Sarvānukramaṇī gives no details for v. 43.

B 44. 'Him as of old' (*tam pratnathā*: v. 44. 1)[a] is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself[b] has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सौमी वा दैवैन्द्री वा r, सौमी वांदैवेंद्री वा fk (ना k), सोमी वा दैवेंद्री वा b, सौमी वां वैंद्री वा m[1].—प्रजापतेः bfkr, प्रजायते m[1].—कौषीतकिः br, कोपीतकिः fk.

[a] There is no statement about this stanza in the Sarvānukramaṇī. [b] That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyāny aniruktāni parokṣavaiśvadevāny avadhīyante*.

B 45 Among these it is spoken of as the third[a] after it comes the (hymn) 'I invoke the gods' (*devan hue* x 66)[b]

In the couplet 'The Spouses of the Gods' (*devanām patnih* v 47 7, 8) the spouses of the gods are praised

इदं परम् r इद पुरम् bfk, इद पुरा m¹ —°रिति तु hm¹r °रिति च bfk —The end of the *varga* is here marked by ९ in hbf not in m¹k

[a] That is I suppose according to its position in the RV it is second in the order in which the Brāhmana enumerates them (see above 44 note [a]) [b] That is Kaus taki afterwards (in xxiv 9) enumerates three hymns which are directly (*pratyaksam*) addressed to the All gods viz RV x 65 x. 66 x 36 x. 66 corresponding to v 44

10 Deities of RV v 51–60

46 *And with three*[a] *of the four*[b] *(beginning) 'This'* (*ayam* v 51 4–7) Indra Vayu are praised while 'O Vayu, come' (*vayav a yahi* v 51 5)[c] (praises) Vayu (only)[d] With the stanza 'The car (*ratham* v 56 8) is here praised Rodasi whose (husbands) the Maruts—she being the spouse of the Rudras[e]—are praised (in the whole hymn)[f]

वायवा याहि hdm¹ वायवृणोति b वायवृक्तेति r वायु वृण्णोति f वायु वृथ्योति k —तृचा fk त्वृचा b द्वृचा r त्वृचि m¹ तृच hd —यस्या br यस्मा fkd यस्मात् hm¹ —Instead of this *tristubh* r¹r⁴r⁶ have a sloka which m¹ has in add tion to it

अय चतुर्णामिति च इन्द्रवायू¹ त्रिभि स्तुतौ ।
वायवा याहि [वै] वायु² रथ त्विति³ तु रोदसी ॥

¹ °युस् m¹ °यु r¹r⁴r⁶ ² m¹ वायुर्द्वितीययान्त्येका r¹r⁴r⁶ ³ रथ त्वृचि m¹ रथान्विति r¹r⁴r⁶

[a] For *tisrbhih* [b] For *catasrnam* The *iti* should follow *ayam* not *caturnam* [c] Here R has in connexion with his corrupt reading *rkka iti* one of his marvellous references to the RV (vii. 37 4 where the word *rkva* occurs) [d] The Sarvanukraman makes no statement about these stanzas [e] Cp 47 [f] The Sarvānukramanı has no statement about this stanza

47 But in the (stanza) 'Hither, O Rudras' (*a rudrasah* v 57 1) the host of the Rudras is praised[a] Now this is the name of the host of the Maruts they are called Rudras

°स्तेतन्नाम Abk °स्येत नोम f °स्येतन्ना m¹, °स्येते नाम्ना r —स्तृता A, स्तुता B

[a] There is no reference to this stanza in the Sarvanukramanı

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*: v. 60. 8)[a].

°मिरयं m[1]b1[5]r[7], °ग्निरयं fk, °ग्निरियं hd, °ग्निरिमौ r.—चोभौ त्व° hdr, वोभाव° bf, चोभाव° r[5]r[7].—48[cd] in the text follows the reading of Am[1]; in B (also m[1]) the line has the following form:

यदुत्तमे तृचेऽर्धर्चे ईळेऽग्निं संस्तुतौ द्वृचे (b, द्वृचै m[1]fkr) ।

[a] Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6–8), and in "I praise Agni" (*iḷe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvṛce*: i.e. 1^{ab}, 6^{cd}, 7^{ab}, 8^{ab}, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8^{d}, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyam ca vā*, i.e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities[a].

मध्यमा m[1]r, माध्यमा b, मध्ये भा fk.—This śloka is not found in A, but in Bm[1] only.—The end of the *varga* is here marked by ९० in bfk, not in hd; in m[1] it is marked after °मध्यमौ (48^{b}), after which that MS. adds the B form of 48^{cd}.

[a] This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him[a].

दार्भ्यो all MSS. and n, दाल्भ्यः Sarvānukramaṇī, Ṣaḍguruśiṣya, n(gh); cp. Max Müller, RV.[2] vol. ii, p. 45.—श्रुतः hm[1]rns, श्रुतिः bfkr[5]r[7]n(gh).—राजाचिम् hds, राजचिम् m[1], राजर्षिम् n, राजर्षिर् br, राजर्षिर् fk.

[a] This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Ṣaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50–79). Sāyaṇa, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50–64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note [3].

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri [a], to officiate as (his) priest.

कार्यमर्थं hm¹rns, कार्यवन्त bfkr⁵r⁷.—°लिः स्थितः fkr, °लि स्थितः hm¹bs

[a] Sāyana on RV v. 61 speaks of him as atri-kula-nandana

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भगच्छत्त hm¹frs, भगच्छतं bkn.—श्यावाश्वश्या° hm¹r, श्यावाश्वश्या° f, श्यावाश्वस्त्व° s, श्यावाश्वस्ता° n —52^{cd} is omitted in br¹r⁴r⁶

53. who had been gladly taught by his father all the Vedas with their members (*anga*) and subordinate members (*upānga*) Then Arcanānas having gone with his son, performed the sacrifice for the king

This śloka is omitted in b *and* r¹r⁴r⁶.

54 And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यद्वे च hdm¹rbfkn, यद्वेऽय Sadguruśiṣya (one MS यद्वे च)

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice. 'Ally yourself with me, O king.'

55^{ab} is omitted in b and r¹r⁴r⁶, while the whole śloka is repeated in m¹—The end of the varga is here marked by ११ in b, not in hdm¹fk It is marked by ११ in h (not in d) after भार्यया (59^{b}), and after 58 in f

12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣaḍguruśiṣya, u (and, I believe, m¹, but I have not specially noted the reading of that MS.), त महमहं fk, ते पुत्रीमहं r.—56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣaḍguruśiṣya having them.

B 57. For a son of Atri[a] would be no contemptible (*adurbala*)[b] son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

अत्रिपुत्रो m¹fkrs, अत्रिपौत्रो n.

[a] Strictly speaking, 'a grandson of Atri,' according to the correction of the Nītimañjarī MSS. [b] As the MSS. do not use the avagraha, *durbalo* is ambiguous in form, but the context shows that it stands for *adurbalo*.

B 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)[a] of the Veda; for a (certain) seer[b] regards one who sees formulas as a father of the Veda[c].'

नो तु m¹ns, नो हि fkr.—चेद्स्यां वा m¹rn, all MSS. of Ṣaḍguruśiṣya but two (which have देवस्यां वा), न्वेद्स्यां वा f, वेदश्यां वा k.—तथा m¹fkrn, three MSS. of Ṣaḍguruśiṣya, यथा four MSS. of Ṣaḍguruśiṣya.—ऋषिर् s, ऋषि fkm¹, ऋषिं rn.

[a] This emendation, which I made in Ṣaḍguruśiṣya (in 1886), still appears to me the only possible one. [b] Vasukarṇa; cp. my explanatory note on Ṣaḍguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note [2], would read *ṛṣiṃ mantradṛśam*, but the two words in agreement would be tautological. [c] Cp. Ṣaḍguruśiṣya, p. 58, note [11].

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm¹r, प्रावोचत्तथा r²r⁶r⁷, प्रावोचत्स्व f, प्रावोचतश्च k, प्र - चन च b; the whole line in Ṣaḍguruśiṣya runs: इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं नृपः I.—नैव hm¹r³s, नो न brn, नो न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl

धृत्ते यज्ञे hrs, वृते यज्ञे m[1], यज्ञे वृत्ते bfkn —कन्याया hdm[1], कन्याया bfkrns — नैव न्यवर्तत m[1]rns, नैव न्यवर्तत hd, न स्म निवर्तते fkr[2]r[5]r[7], न म स्विन्नवर्त्तते b.

61 So these two returned, they both met
B Śaśiyasī and Taranta and king Purumilha

ततस्तौ Am[1], ततस्तु तौ bn ततस्तु तौ fk ततः स्तुतौ r[2]r[5]r[7] —निवर्त्याशु r, विवर्त्याशु hd, निवर्तेत Bn The emendation निवर्तेताम् is based on the reading of B, on the necessity of a dual middle form, and the assumption that in A the second त dropped out, and that निवर्तामु° became corrupted to निवर्त्याशु, as a gerund seemed required for the construction, and आशु is often used thus (see index of words sub voce *āśu*) Then °मावेवा° became तावेताव°, which is very pleonastic after तौ तु, the causative for the simple gerund is also clearly wrong —तुभावेवाभि° b, उभावेवाभि° n, उभावेवापि fk, तावेतावभि° hdm[1]r —61[ab] is altogether different in Sadgurusisya.—61[cd] is found here in m[1]bfkn, in A this line appears at 80[cd], where it is repeated in m[1] —61[cd] is not in *Sadguruśisya*

62 Now the two kings Taranta and Purumilha were seers, sons of Vidadaśva These two kings themselves paid homage to the two seers

वैददश्व्यूपौ rn, वैश्व्यूपौ fk, वैदश्वत्यूपौ b, वैददश्विनौ Am[1]: the Sarvānukramani has वैददश्वी, the form of the name in the RV. is वैददश्वि, while वैददश्विन् is not found elsewhere —नृपतौ m[1]br, नृपतिः hr[1]r[4]r[6]k, नृपति f.

63. And the king (Taranta) showed the seer's son to his royal consort; and with Taranta's approval she gave manifold wealth,

त नृपः hm[1]r, वै नृपः bfkr[2]r[5]n —तरन्तानुमता चैव Am[1] (°वं hd), तरन्तानुमतेनैव bfk —प्रादाद् m[1]fkrns अदाद् hd, आदाद् b —The end of the *varga* is here marked by १२ in bfk, not in hdm[1]

13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī.
B Father and son, (thus) honoured by the institutors of the sacrifice, went to their hermitage to Atri

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

°वानहं m[1]fk, °वानिमां r, °वांस्तु तां Ṣaḍguruśiṣya.—अप्यहं r, Ṣaḍguruśiṣya, अथाहं m[1], अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanaḥ*) side, quite (*iva*) similar in form

तुल्यरूपानिवात्मनः Am[1]bfkr[2], तुल्यरूपान्महात्मनः rnṣ.—64^{cd}–67^{ab} are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68^{cd} is not found in Ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke ṣṭha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के ष्ठेति hd, केष्वेति bfkr.—रुद्रसूनूनबुध्यत A, रुद्रपुत्रानबुध्यत ṣ, ऋषिस्तानन्वबुध्यत br, ऋषित्वानन्वबुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya īṃ vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्याभिर्बुद्धा r[1]r[3]r[4]r[6], इत्याभिर्बुध्वा hdm[1], इत्यादिभिर्बुद्धा ṣ, इत्यृग्भिः षड्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तानृषिः ṣ.—अतिक्रमं rṣ, अभिक्रमं b, अतिक्रामं hdm[1]fk.—तं मेने ऋषिर् ṣ, तं मेने ह्यृषिर् hd, तं मेने m[1] (I have not noted whether ऋषिर् or ह्यृषिर्), तमृषिर्मेने bfkr.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Pṛśni (the Maruts) as they went along,

यन्न fkr, यान्न $r^1 r^4 r^6$, यन्न hdm^1, यन्न s, य b — यस्य bfkrs, यांय A. — 69^{cd}, 70, 71^{ab} omitted in n — स्तुत्या तया hbfk, स्तुत्यानया $m^1 r$ — 71^{cd} omitted in Sadguruśiṣya — The end of the *varga* is here marked by १३ in m^1bfk, not in hd

14. Story of Śyāvāśva (continued).

72 taking off the gold from their breasts, gave it to him. Now[a] when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्ववक्षोभ्यो $hm^1 r$, स्ववक्षोभ्योऽवमुच्य s, आमुच्य ते स्वकण्ठेभ्यः r^5, अमुच्यत स्वकण्ठेभ्यो $fkr^2 n$, अमुच्य सुकवेभ्यो b The line in Sadguruśiṣya runs: अथास्य मरुतो रुक्मान् स्ववक्षोभ्योऽवमुच्य ते — तदा ददु $hm^1 r$, ददुस्तदा bkn, तदुस्तदा f — सुमहायशाः nss, तु महायशाः $hm^1 r$, सुमहातपाः B — Sadguruśiṣya has an additional line after 72^{ab}, and Sāyana another after 72^{cd}

[a] Sāyana on RV v 61 17 quotes 72^{cd}–79^{ab}

73 went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer[a], wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hdrk, Sadguruśiṣya (w^1), स सद्य कपिर् f, स संध ऋषिर् b, स सत्यमृषिम् s, प्रादुर्भूतर्षिम् n — प्रवच्यन् As, संदेच्यान् b, देषान् k, देषां (नय°) f, विवषु rs

[a] Sieg, p 53, note [7], wishes to read *rsim*, but this is against the MS evidence, and unnecessary

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etam me stomam* v. 61. 17, 18); and to her (Night) who did not see[a] Rathavīti, he discerning (him) with the eye of a seer,

°त्याम्या Anss, °त्यूरम्या b, (स्तोम)मृग्म्या f, (स्तोम)मृग्म्या k — दौत्ये $hm^1 rns$, दूत्ये $r^2 r^5 s$, देवी b, द्विवी f, द्विवी k — न्ययोजयत् $hm^1 r$, न्ययोजयेत् bfk, न्यवेदयत् nss — तपस्यन्त $hm^1 rs$, अपश्यन्तं s, अपश्यन्तीं $br^2 r^5$, अपश्यंती fk

[a] Cp Sieg p 53 note [9], and p 57, line 2

75 said, 'Here he dwells' (*eṣa kṣeti* . v. 61. 19) 'on a delightful ridge of the Himavat'[a]. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ $hm^1 r$ — प्रचोदितः hrfkss, प्रवोदितः b, प्रणोदितः n

[a] Cp RV. v 61. 19 *esa kseti rathavītih . . . parvatesv apaśritah*

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hrfk, दाभ्यं b, दाल्भ्य s, दातुम् Ds.—स्थितः hdm[1]r, स्थित्वा Bnss.—The end of the *varga* is here marked by १४ in bfk, not in hdm[1].

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha: inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm[1]rs, संयोगम् bfkns.—प्रत्याचचिं यत् s, प्रत्याचच यत् hd, प्रत्याचच्चि यत् m[1]bfk, प्रत्याचचीय four Ṣaḍguruśiṣya MSS., प्रत्याचिचिपत् two Ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm[1]rks, म वै मे b, मे मा स्म ns.—क्रुधः Bss, क्रुद्धः n, क्रुधाः hm[1]r.—स्वयमृषिः hm[1]rnss, स्वयं चर्षिः kr[2]r[6]r[7], स्वयं चर्षिं f, स्वयं वर्षिः b.—भगवन्नृषेः hm[1]rs, भगवन्नृषेः fkn, भगवान्नृषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)[a],

स्नुषामित्येवम् hrs, स्नुषामित्येनम् ns, स्नुषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm[1], पूजयित्वाथ तं bfkr, चार्चनाना स्वयं r[1]r[4]r[6].

[a] 79[cd] appears in a modified form in Ṣaḍguruśiṣya: the better reading there is *pādyārghyamadhuparkam* (instead of *pādyārghyaṃ madhuparkam*) because *pādya* and *arghya* are different honorific gifts; cp. AGS. i. 24. 7: *viṣṭaraḥ, pādyam, arghyam, ācamanīyaṃ, madhuparko, gauḥ.*

80, 81. and giving him a hundred white (*śukla*)[a] steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśīyasī, and Taranta, and king Purumīḷha with the six (stanzas) 'May she gain' (*sanat*: v. 61. 5–10), departed to his abode.

Now the following eleven[b] (hymns beginning) 'With law' (*ṛtena*: v. 62–72) are addressed to Mitra-Varuṇa.

शुक्रम् hdrks. शुक्रम् b, शुन्वाम् f —अनुजज्ञे hm^1r, सोऽनुजज्ञे b, सोऽनुपद्यते k, सेऽनुप्यजे f.—80^{cd} occurs as 61^{cd} in B It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp note on 56) would have the normal number of five slokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a *refrain* at the end of the story.—The end of the *varga* is here marked by १५ in $hbfkm^1$

[a] Sieg, p 54 note [5], wishes to read *śulkam* for *śuklam*, but there seems to me *to be no necessity for the correction: śukla is quite appropriate as an attribute of horses* (=Vedic *śukra*, which one MS has), while there is no reason why a familiar word like *śulka* should have been changed to *śukla* [b] Cp Sarvānukramaṇī *on* RV v. 62: *maitrāvaruṇam vai tat* (*vai*=5, *tat*=6)

16 RV. v. 73–78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73–78). There is (here) a mystic (*upaniṣat*) praise consisting of five [a] stanzas (v. 78 5–9) with a view to childbirth

गर्भार्थं hd, गर्भार्था fbkr —पञ्चर्चो° hm^1r^5, पञ्चर्चं° fr, पञ्चर्चं° bk

[a] *Cp* Sarvānukramaṇī: *antyaḥ pañca garbhasrāviṇy upaniṣat* Ṣaḍguruśiṣya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcarcasamudāyopadiṣṭatvāt*) According to Sāyaṇa the last three stanzas only (7–9) are *garbhasrāviṇy upaniṣat* Aufrecht, in his abstract of the Sarvānukramaṇī, has '5–7'. this should be corrected to '5–9.'

82^{cd}–84. There is a sacred tradition (*śruti*) that the seer [a] after incurring seven failures (*aparādhān*) [b] was appointed [c] (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vṛkṣadroṇī*) [d], into a chasm (*ṛbīsa*) [e] kept him down (in it) when he leapt up at night (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau* · v. 78).

82^{cd}. सप्त छत्वापराधान्वै $r^1r^4r^6$, सप्तछत्वोऽपराधान्वै hdm^1r^3, सप्तछत्वोऽपराधे तु r, सप्तछत्वोऽपरादे तु b, सप्तछत्वोऽपरार्दे तु fk.—83 ऋषिः छतो r, ऋषि छत्वा hdm^1, ऋषी छत्वा r^3, ऋषिछतो fkr^5r^7, ऋषिछाता° b —वै श्रुतिः hdr, नः श्रुतम् $bfkr^5r^7$.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, ततागमे f, ततागम k.—84 ऋषीसे ना r^4r^6, ऋषीसे ह b, ऋषोत्से ह fk, ऋषोन्से ह r^5r^7, ऋषि से ह hr, ऋषि स्तेह d, ऋषि चेह m^1.—स्तन्नं hm^1rfk, स्विन्नं b, रात्रौ (रात्री) $r^1r^4r^6$.—न्यधारयत् bfkr, न्यधावयत् A.

[a] That is, Saptavadhri, the seer of RV. v. 78. [b] This being an explanation of the seer's name, Sapta-vadhri, as 'seven times impotent.' [c] That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikāṃ kr*). [d] This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Aśvins are described as releasing Saptavadhri by rending a tree (*vṛkṣa*). [e] This word occurs in the preceding stanza (v. 78. 4), where the Aśvins come to the rescue of Atri in a chasm (*ṛbīsa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātaḥ*: v. 78. 7–9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)[a]; but the other two stanzas[b] are to be known as for the Aśvins[c].

B This is also recognized (*dṛṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*)[d].

85. समुद्धृत्य hm[1]bk, समुद्धृत्य f, समुद्धत्य r.—तृचः स्वस्वैव m[1], तृच स्वस्वैव hd, चित्रस्वस्वैप b, चित्र स्वस्वैप fk, चित्रस्तस्वैव r[6]r[7].—गर्भार्थं hdm[1], गर्भार्थ bfkr[6]r[7].—स्वपतस् hm[1]rb, स्वपतस् r[6]r[7], स्वपतस् f, तपतस् k.—86. क्षेये त्वश्विभ्यामितरे ऋचौ hm[1]r, ज्ञेयावश्विभ्यामितरौ हृचौ B.—86^{cd} = viii. 66^{ab}. This line is wanting in A, but is found in m[1] as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m[1] *or* hd (as the line is wanting in these two MSS.).

[a] The versified story told by Sāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Aśvins. [b] That is, v. 78. 5, 6, the first two of the five specified in 82. [c] The Aśvins are invoked in these two stanzas. [d] Cp. Ṛgvidhāna, ii. 17. 1^{cd}–4^{ab}, quoted by Ṣaḍguruśiṣya, p. 123.

17. Deities of RV. v. 79–87. Khilas.

B 87. But it[a] may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)[b], for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)[c] and embryo (*garbha*)[d].

तद्वत्स्यात् m[1], तत्तस्यात् b, तत्स्या fk, तत्तस्यास् r.—जरायु° bm[1], जरासु° fk, जरायुर् r.—This śloka is not found in A, but m[1], as well as B, has it.—87^b = iii. 76^d; iv. 18^b; vi. 94^b; viii. 62^d.

[a] That is, this aggregate of five stanzas (*tad* in 86^d). [b] That is, it has also a more general sense; see *bhāvavṛtta* in the index of words. [c] Which occurs in RV. v. 78. 8. [d] Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* · v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* v. 83) Parjanya is praised; but in 'Verily' (*bat* v. 84) the Middle Earth[a] is praised.

अच्छेति वै A, अच्छा वद B — वळिति त्वसिन् A, तु वळित्येति B — स्तुता B, तु साक् A

[a] In Nirukta xi 37 (on RV v 84. 1) Prthivī is one of the deities of the middle sphere (*madhyasthanā striyah* xi 22–50), see Naighantuka v 5

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitah* · v. 82 4) destroys evil dreams

'Forth to the sovereign lord' (*pra samrāje* v 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī*: v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशिनी kr, तृचं दुःस्वप्नप्रशासनम् m¹ — °राजे इंद्रा° hdb, °भ्राज इद्रा° fk, °राजे पङ्कम् r — इन्द्राग्न्येन्द्रा° hm¹ B, पङ्कमिन्द्रा° r — °मनुत्तरम् hm¹r, °ममुच्यते r²r⁵r⁷, °न्युमच्यते f, °न्यमुच्यते k, °म उच्यते b — 89^{ab} *is not found in* A, but m², as well as B, has it

90. The following hymn 'Forth' (*pra* v 87), the last (of the Mandala), is addressed to the Maruts while making incidental mention of Visnu (*viṣṇu-nyanga*).

B It is called Evayāmarut[a], being the antecedent (*pratipūrvaka*)[b] in the (case of the) Indra hymn 'As Heaven' (*dyaur na*: vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यगं d, विष्णु नंगं m¹, विष्णुर्न्यङ्ग b. — उत्तमम् hr², उत्तरम् dbfkr — नैद्रे fb, नैद्रि k, नैन्द्रे r. — 90^{cd} is not found in A or m¹.

[a] Because this word is the refrain in the second pāda of every stanza of the hymn

[b] That is, the hymn for which another may be substituted That this must be the meaning of the word (which has not been noted elsewhere) appears from AB vi 30 15 and the comment, on that passage, of Sayana, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, '*dyaur na*' (vi 20), which makes mention of Visnu (*viṣṇu-nyaṅga*), should be substituted

91. But the hymn of Fortune (*śrīsūkta*)[a] is a benediction. the following six[b] are connected with fortune and sons[c]. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised[d] (*nipātabhāj*) in it.

°वादस्तु hm^{1}r, °वादौ स्यात् bkr^2, °वादौ स्या f, °वादास्य r^{5}r^7.—स्त्रीपुत्राणां Abf, स्त्रीः पुत्राणां r^{5}r^7, स्त्रीपुत्राणां kr$^{(2)}$.—षट् bfkr^{5}r^{7}r^{1}r^{4}r^6, तु hdr.—तत्स्याद्वा° hm^{1}r, तस्याद्वा° r^{1}r^{4}r^6, स्याद्वा° bfkr^2, (no तत्).—°लक्ष्म्यपनुदम् hm^{1}r, °लक्ष्म्यपनिर्नोदः r^{1}r^{4}r^6, °लक्ष्म्यापतिर्नोदि bf, लक्ष्मीं पतिर्नोदि kr^2, °लक्ष्मपनिर्नोदि r^{5}r^7.—तत्र A, त्वत्र B.—The end of the *varga* is here marked by १७ in bfkm^1, not in hd.

[a] This khila after RV. v. 87 is printed by Aufrecht, RV.^{2} p. 676, where it has twenty-three stanzas, and by Max Müller, RV.^{2} vol. iv, pp. 523–528, where it has twenty-nine stanzas; the first fifteen with a commentary. In Ṛgvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, Ṛgvidhāna, pp. xxi, xxii. [b] This must refer to the six khilas which follow the *śrisūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *ciklīto yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhīḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamo devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *cakṣuś ca*. [c] The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agniḥ* for the attainment of sons. [d] Under the name of Jātavedas.

18. The Khilas of Prajāvat and Jīvaputra. Employment of formulas.

92. Or[a] the two (hymns of) Prajāvat[b] and Jīvaputra[c] (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃ sravanti*)[d] various kinds of females having milk are praised together.

प्रजावज्जीवपुत्रौ hdm^1, प्रजावज्जीवपुत्रो r^{1}r^{3}r^{4}r^{6}bfkr^2, प्रजावान् जीवपुत्रो r, प्रजा-वान् जीवपुत्रा r^5. °पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संस्तुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्यः r, पयस्विन्य b, पस्विन्य fk, यथास्विन्यः hm^{1}r^{3}r^2.—संस्रवन्तीति hdm^{1}rf, संश्रवंतीति k, संश्रवतीति b.—92^{cd}–102 are omitted in r^{1}r^{4}r^6.

[a] That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jīvaputrābhyāṃ haike*; cp. Stenzler's note, p. 34; Meyer, Ṛgvidhāna, p. xxv. [b] This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: '*ā te,' sapta, prajāvān, garbhārthāśīstutiḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. [c] This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramanī: '*agnih,' pañca, jīvaputra, āgnivārunam*. The first stanza is quoted by Stenzler critical notes, p 48, and the first two are quoted in Paraskara GS 1 5 11 The first is almost identical with AV III 23 2 Cp Meyer, Rgvidhāna, p xxi, Indische Studien, v 315 [d] As all the MSS agree in reading *sam sravantu iti*, this may be a various reading of the pratīka, and not a corruption of *sam sravanto iti*, but the Kashmir MS of this khila has *sam sravantu* as well as AV II 26 3, which is almost identical with this stanza The five stanzas of this khila occur in AV. II 26 1-5 the first three in a different order (2 = AV 1, 3 = AV. 2)

93. In benedictions[a], in (enumerations of) technical names, in leading ritual forms[b], a deity is incidentally mentioned (*nipātabhāj*) One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*)

०संख्यासु देवता hm¹b, ०सख्या तु देवता fkr², ०संख्यासु देवताः r — ०वाक्यात् m¹br, ०वाक्या hdr³fkr² — 93^ab = III 82^ab

[a] Such as the *śrisukta*, in which Agni is incidental (see above, 91) [b] Cp. above, III 82

94 (In the case) of the application of a formula and the formula (itself), the application is the more important There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)[a].

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमचायाः fk, मन्त्रप्रयोगमन्त्राणा hdm¹r³ — ०धायकाः br, ०धानकाः r², ०धा – काः f, ०धानका k, ०धानिकाः hdm¹r³.

[a] That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*viniyoga*), as the Brāhmanas and Sutras do

95 Hence (there may be) a disagreement of the formulas with the (application) But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*samvijñāna*), may express what is secondary (*guna*)[a].

गुणाभिधायकानि r, गुणमिधायकानि b, गुणाभिधायनानि hm¹f — सविधान० hm¹bf, सविज्ञान० r — 95^cd is omitted in k

[a] For instance, Jatavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual Cp Nirukta VII 13 *yat tu samvijñāna bhūtam syat prādhanya stuti*

96. The formulas being secondary and the rites primary, the deities may be primary or secondary [a]: this is (to be) understood.

प्रधानगुणभूताः स्युर् r, प्रधानगुणभूता स्युर् hdbf.—The end of the *varga* is here marked by ९८ in hbf, not in m¹dk.

[a] That is, according as they are applied in the ritual or are mentioned in the formulas.

19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati [a], desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सत्रं MSS.—विश्वैर्देवैः सहेति च ABn, विश्वैश्चैवेति नः श्रुतम् Ṣaḍguruśiṣya.

[a] The following story, as an introduction to RV. vi, is quoted in the Nītimañjarī (97–102) and by Ṣaḍguruśiṣya (97–101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bnṣ, °जगामाशरीरिणी hdm¹rfk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*) [a].

तद्वायुर् hdm¹ṣ, तद्वाच्युंर् b, तद्वाच्यंम् f, दद्वाच्यम् kn, तद्वाभ्याम् r.—प्रास्यद् ṣ, प्रास्य hdm¹r³n, प्राश्नं fkr², प्राच्यं b, प्रास्तं r.—र्चिर्भ्यो hdm¹rfkṣ, र्चिर्भ्यां b, र्चिषो n.—अङ्गारिष्वङ्गिरा hdm¹r³ṣ (Nirukta iii. 17), अङ्गारेभ्योऽङ्गिरा rn, अङ्गारेभ्योंगिरा b, अङ्गारव्यांगिरा kr², अंगारस्यांगिरा f.

[a] Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'ṅgārā āsaṃs te 'ṅgiraso 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुतौ ṣ, प्रजापति सुतौ n, प्रजापति तु तौ b, प्रजापतिस्तु तौ hdm¹rfk.—दृष्ट्वा दृष्टा bfrn, दृष्ट्वा दृष्ट ṣ (two MSS.), दृष्ट्वा तुष्टा ṣ (one MS.), दृष्ट्वा द्रष्य k, दृष्ट्वा दृष्ट्वा hdm¹.—भवेद् hm¹rbfkn, भवत्व् ṣ.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhāratī (Vāc) Then the seer Atri was born, equal in splendour to Sun and Fire

तथेत्युक्तः hrbfkn, तथेत्युक्ता m[1], तथेत्याह s —भत्यमापत bfkrn, भापमाणां तु s, भापमाण तु hdm[1] —*The end of the varga is here marked by* १९ *in* m[1]*bfk, not in d*

Mandala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1–46.

102 Brhaspati was the son of the seer who was born from the coals (Angiras). Brhaspati's (son) Bharadvāja[a], who is called Vidathin,

विदथीति m[1]fbr[5]n, विदधीति hdrk

[a] As the account of the sixth Mandala really begins with the mention of its seer, we have here *no exception to the rule that the beginning of a Mandala coincides with the beginning of a varga in the BD*

103. and who was a preceptor among the Maruts, was (thus) the grandson of Angiras. Now this sixth Mandala is stated to be his and his sons'[a].

मरुत्स्वासीद् r, मरुत्स्वासोर् b, मरुत्तसि fk, मरुत्स्वसि hd, मरुत्ति m[1].—गुरुर्यश्च r, गुरोर्यश्च bdm[1], गुरुर्यस्य fbk, गुरोर्यस्य r[2]r[3], भुवन्यश्च r[1]r[4]r[6].—सपुत्रस्य तु तस्येद fbkr, ससपुत्रस्य तस्येतन् A.

[a] Bharadvāja is the seer of the great majority of the hymns of Mandala vi, a few hymns are also attributed *to six seers* with the *patronymic* Bhāradvāja.

104 In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne*: vi 1–6, 10–16), while there are three (beginning) 'The head' (*mūrdhānam*: vi 7–9) to Agni Vaiśvānara.

105. After this (i.e. vi. 16) there are here exactly twenty-nine (hymns)[a] addressed to Indra (beginning) 'Drink' (*piba* · vi 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकान्नत्रिंशदेवात्र r[5], एकामत्रिंशदेवात्र b, एकापित्रिंशदेवात्र fkr[2], एकान्नविंशतिरेव hdr, एकोनविंशतिरेव m[1].—देवौ यौ A, द्वौ देवौ B

[a] This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavāṃ stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)[a] are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8[d]) being addressed to Indra[b].

नू मे hdr, न म m[1]r[1]r[4]r[6], त्त म b, च म f, त्न म k.—स्तूते br[5], स्तूतौ fk, तु ते hm[1]r.—106[cd] is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm[1]fk.

[a] 106[ab] is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad iti tv ete vaiśvadevyāv ṛcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādaśyau vaiśvadevyau*, saying nothing about vi. 24. 5. [b] Cp. Sarvānukramaṇī: *dvitīyaindrī vāgntyaś ca pādaḥ.*

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrāṇāsaḥ*: vi. 37. 3) Vāyu and Indra are praised together[a].
B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāj*).

वायुरिन्द्रश्च संस्तुतौ hm[1]r, इन्द्रवायू सह स्तुतौ br[5]r[7].—107[ab] omitted in k.—चात्र br, चात्र m[1]f, omitted in k.—107[cd] is found in B and m[1] only.

[a] There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayaṃ devaḥ*: vi. 44. 22–24), which is addressed to Soma, some say is addressed to Indra[a].

But the triplet 'Above' (*adhi*: 31–33) of the (hymn) 'Who brought' (*ya ānayat*: vi. 45)[b] is (in) praise of Bṛbu[c].

108[ab] is found in B and m[1] only.—य आनयदिति त्वस्य A, शरीरं चक्षुरित्यस्यां m[1]rbfk (चचर् b, वचर् fk).—तृचोऽधीति बृबुस्तुतिः Am[1], तृचोऽधीति बृबोः स्तुतिः r, त्रिचे वीति प्रिवास्तुतिः b, तृचे तातिं बुवास्तुतिः f, त्रिचे तात नवास्तुतिः k.

[a] The Sarvānukramaṇī makes no mention of this triplet. [b] The reading of B (*śarīraṃ cakṣur ity asyāṃ, tṛce 'dhīti bṛbustutiḥ*) would mean: 'The body (is praised) in

the stanza "The eye" (cakṣuḥ), in the triplet "above" (adhi) there is praise of Bṛbu ' *Cakṣuḥ* is the pratīka of the khila which precedes RV. vi 45 In Aufrecht's RV. (p 676 f) it contains three stanzas But in the Kashmir collection of khilas (ii 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratīka of RV vi 45), and in the Anukramaṇī at the beginning of Adhyāya ii it is described with the words *cakṣur, aka* (=*ekā*), *ātmastutiḥ* [c] Cp Sarvānukramaṇī *tṛce 'ntye bṛbus takṣā daivatam*

109 And Śaṃyu[a] praises his father in the last verse (*pada*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kilāyam* · vi 47 1-5) which follow (the Indra hymns)[b] are addressed to Soma[c].

पितर kr, पितर hb पितरः d —म्रयुश्च hm¹r, संयुस्तु b, वायस्तु fk —तृचस्यान्ते m¹, तृचस्यान्ते hdr, सूक्तस्यान्ते B —स्वकम् B, स्वयम् hdm¹r —°ति तु सौम्यः पञ्चर्च उत्तरः hdr¹r³r⁶m¹, °त्येताः पञ्चर्चः सौम्य एव वा bfkr

[a] The seer of RV vi 44-46, 48 there is nothing in the last pāda of 45 to indicate that Śaṃyu's father is praised Ṣaḍguruśiṣya, however, remarks that according to a Vedic authority Bṛbu was a relative (*bandhu*) of Śaṃyu [b] That is, the group of Indra hymns ending with vi 46, cp above, v 105. [c] The reading of A agrees in matter with the Sarvānukramaṇī, which makes no mention of Indra as an alternative deity for 47 1-5, on the other hand the wording of B (*etaḥ pañcarcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramaṇī *pañcarcādau saumyaḥ*

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmana)[a] they are stated to be Anupānīyā stanzas addressed to Indra.

110^{ab} is nearly identical with 107^{cd}.—इन्द्रसैन्द्री b, इन्द्रसैन्द्रा f, इन्द्रसैन्द्रा k, इन्द्रसैन्द्र° r, इन्द्रसैव m¹.—निपानीयाः b, निपातनीयाः fk, निपातेन m¹, निपातोऽय r—सूयन्ते b, स्तूयन्ते m¹fkr—110 is found in B and m¹ only.

[a] In AB iii. 38 1 it is stated that the four stanzas RV vi 47. 1-4 are to be repeated as *anupānīyā* stanzas to Indra *svadus kilāyam madhuman utāyam itīndrasyaindrīr anupānīyaḥ śaṃsati*

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth[a], the third[b] Bṛhaspati, the last verse (*pada*) Indra

तृतीयस्तु त्विन्द्रम् bm¹r¹r⁵r⁷, तृतीयोऽथोन्द्रिन्द्रम् bfk, तृतीयोऽथौत्विन्द्रम् r—The end of the varga is here marked by २१ in bfm¹, not in hdk

[a] 111[ab] is quoted by Ṣaḍguruśiṣya on RV. vi. 47. [b] The reading *tṛtīyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vīḍvaṅgaḥ*: vi. 47. 26[a]), the teachers state to be evolutionary (*bhāvavṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car[a], while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm[1], पदं यत्त b, पदं यत्ततद् f, पदं यत k.—ऋचसु तिस्रसु hdm[1], ऋचस्य तिस्र b, ऋत्लस्य तिस्रो fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

[a] See AB. vii. 9. 2; AGS. ii. 6. 5; Ṣaḍguruśiṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparṇāḥ*: vi. 47. 31[cd]) is addressed to Indra[a]. The ten (stanzas) at the beginning of the Tṛṇapāṇi hymn[b] (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Pṛśni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113[cd] and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m[1]:

113[c]. त्वृचः परो b, त्वचः ॥ पुरो fk.—मारुतः bfk.—पृश्निसूते b, पृश्निसूक्ते f, पृष्णिसूक्ते k.—In hdm[1] the whole pāda reads आदित्यो वा मरुतः पृश्निसूक्ते । आदित्यो वा being taken from 114[a].

113[d]. तृचः परो b, तृचा परो fk.—वैश्वदेव fb, वैश्वदेवं k.—In hdm[1] this pāda reads प्रगाथस्त्वत्र वऋद्देवतोऽन्त्यः ॥

[a] There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. [b] Cp. Sarvānukramaṇī: *tṛṇapāṇikaṃ pṛśnisūktam*; see Ṣaḍguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts[a]. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pṛśni (22)[b].

114[a]. या स्याद् fb, वा स्या k —This pāda in hdm[1] reads आ मा पूषन्निति पौष्ण्यतस्तस् = 114[b].

114[b] आ मो पूषंनिति पौष्णाद्यतस्तः b, आ मो पूषंनिति पाष्णाद्य तिस्तः f, य मो पूषनि स्ते पाध्माद्य तिस्तः k —This pāda in hdm[1] reads तृचः परो मारुतः पृश्निसूक्ते = 113[c].

114[c]. तत्र विद्यात् fk, तत्र विद्याद् b —This pāda in hdm[1] reads आदित्यो वा मारुत एव वा स्याद् = 114[a].

114[d] अत्यरयुम्वोः b, युत्युत्वोः f, युत्वोः k.—कीर्त्तना पृश्नये च b, कीर्तिता प्रियाप्रये च fk.—This pāda in hdm[1] reads अन्त्या द्युभूकीर्तित पृश्नयो वा ॥—The end of the *varga* is here marked by २२ in hbf, not in dk.

[a] The only practical difference between the above statements about RV vi 48 and those of the Sarvānukramaṇī is, that in the latter the option of *liṅgoktadevatā* includes stanza 13 Cp. BD vol 1, p 122, note [6] [b] Ṣaḍguruśiṣya remarks that the wording of the Sarvānukramaṇī, *antyā dyāvābhūmyor vā pṛśner vā*, is in imitation of another Anukramaṇī the passage meant is undoubtedly BD v. 114[d]

23. Deities of RV. vi. 49–62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi 49–52) are addressed to the All-gods · the second stanza (vi. 49 2) (praises) Agni, and the fourth (49 4) Vāyu, then the fifth (49 5) the Aśvins, but the seventh here praises Vāc (49 7), the eighth 49. 8) Pūṣan, the ninth (49 9) Tvaṣṭṛ, 'Of the world' (*bhuvanasya* · 49. 10) Rudra, then the two next (49 11, 12)

116 स्तौत्यृक् तु सप्तमी hdm[1], स्तौत्यृक् यावीरवी b, स्तोत्पृयक्यावीरवी fk (i e पावीरवी, the pratika of vi 49 7)—°थोत्तरे hdm[1]b, °थोत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces' (*yo rajāṃsi*: vi. 49. 13) the seer sang of Viṣṇu[a]. 'To' (*abhi*: vi. 50 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50 8) is addressed to Savitṛ. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) 'And' (*uta* . vi. 50. 9, 10)[b].

मारुत्यो यो hd, मारुत्यो यो b, मारुत्यो यो m[1], मारुत्यो (no यो) fk —जगावृषिः hd, आगावृषिः m[1], जगाॠषिः b, जगाॠभिः f, जगांॠभिः k.—अभीन्द्रोति स b, अर्भ्योद्राति प

f, अभ्यीद्राग्नि च k, अहिर्बुध्न्यार्क hm[1], अहिर्बुके d.—रौदस्याग्नेयुताश्नी b, रौदस्याग्नेयु-ताश्विनी hdf, रौदस्याग्नेयुताश्विनी k, रौदस्याग्नियुताश्विनी m[1].

[a] The Sarvānukramaṇī gives no details for RV. vi. 49. [b] Both 50. 9 and 50. 10 begin with *uta*, and as this pratīka is placed between *āgneyī* and *āśvinī*, it is probably meant—*dehalī-dīpa-nyāyena*—to refer to both. There is no pratīka for *raudasī*, for as Rodasī is mentioned in 5 only, the pratīka *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramaṇī gives no details for vi. 50.

118. 'O Agni and Parjanya' (*agnīparjanyau* : vi. 52. 16)[a] belongs to those two (deities), and the two stanzas 'Upward that' (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya[b]. 'We' (*vayam* : vi. 53–56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सौर्यौ चोदु त्यद् b, सौर्यौ चेद्व त्यद् fk, सूर्यौ वोदु त्यद् hdm[1].—The text of 118[cd] follows hdm[1], वयं पौष्णानि यं चैंन्द्रात्पौंष्णमुपोत्तमं b, वयं भैष्णुयोत्तमं f, वयं भूंष्णम-योत्तमौ k, that is, probably = वयं पौष्णानि पञ्चै[ता]न्यैन्द्रापौष्णमुपोत्तमम्, 'there are five hymns to Pūṣan beginning "We" (53–56, 58), the last but one (57) being addressed to Indra-Pūṣan.' The meaning would thus be identical with that of the reading in the text.

[a] No reference to this stanza in the Sarvānukramaṇī. [b] The Sarvānukramaṇī makes no mention of these two stanzas.

B 119. Some declare the stanza 'Him chief of charioteers, with braided hair' (*rathītamaṃ kapardinam* : vi. 55. 2) to be addressed to Rudra.

'I will now proclaim' (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. 'She' (*iyam* : vi. 61) is addressed to Sarasvatī; 'I praise' (*stuṣe* : vi. 62)

119[ab] is found in bfkm[1], not in hd.—ऐन्द्राग्ने bfk, ऐन्द्राग्नं hd.—The end of the *varga* is here marked by २३ in bfh, not in dk.

24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but 'A wonder now' (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet 'Unto' (*upa*)[a] he (the seer) proclaims adoration of the Aśvins.

चीपसे चैव hdm¹, चौपसे वोवोद् b, चौपसे वोचेंद्र fk —तु वपुन्विति hd, तु पुनन्विति m¹, स्याद्पुनं तत् b, स्यद्पुनं तत् f.—120^{cd} in bfk only.—स्त्रियां fk, स्त्रिभ्यां b —रार्दनं b, रार्दानं fk (cp vii 44)

ᵃ There is no stanza beginning with *upa* in or near RV vi 66.

121. There is one to Mitra-Varuna, (viz.) 'Among all beings your' (*viśveṣām vah satām*· vi. 67). 'Obediently' (*śruṣṭī*· vi. 68) is addressed to Indra-Varuna; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣnu.

समेन्द्रा॰ bd, समेंद्रा॰ b, सं वामेंद्रा॰ f —परम् hdm¹, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Brhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेन्द्रासोमौ hd, सवितेन्द्रासौमौ m¹, सवितेतीन्द्रो सोमौ bfk —तौ स्तुतौ b, ता स्तुतौ fk, संस्तुतौ hdm¹ (cp. 118ᵃ)

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)ᵃ.

सर्वेषां चक्रवर्तिनाम् fk, सर्वेषां चक्रवर्तिनाम् m¹, पूर्वेषां चक्रवर्त्तनाम् b —This śloka is found in bfkm¹, but not in hd, nor presumably in the other A MSS. (cp above, 112, note) — The end of the *varga* is here marked by २४ in bfk.

ᵃ This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin

25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārñjaya.

124. Abhyāvartin Cāyamānaᵃ and Prastoka, son of Srñjayaᵇ, having been conquered in fight by the Vārasikhasᶜ, came to Bharadvājaᵈ.

सार्ञ्जयः hm¹, सर्ञ्जयः d, साञ्जयः f, शार्ञ्जयः n, याञ्जयः k, मार्ज्जयः b —आजग्मतुर् kn, आजग्मतु f, आजम्मतो b, अभिजग्मतुर् hdm¹ (this would make a pāda of nine syllables).—वारशिखैर् n, वारिशिखैर् hdm¹, वारशिशेर् f, वारशिशौ k, तारशिर्षे b —युधि hdm¹n, युवि fk, युवे h

ᵃ Cp. RV. vi 27 5. 8. ᵇ Cp RV. vi 27. 7, vi 47 22, 25 ᶜ This is the form of the name in RV vi. 27. 4-5 ᵈ This *varga* (124-128) is quoted in the Nītimañjarī on RV. vi. 27 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अभिगम्योचतुस्तौ hm[1]k, अभिगम्य ततस्तौ b.—तं hm[1]b, तु fkn.—प्रसाद्या° hm[1]bfk, प्रणम्या° n.—वारशिखैर् n, चारशिखैर् b, वारशिशैर् fk, वारिशिखैर् hdm[1].

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).' That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चत्रबन्धून् n, चत्रबन्धुं hdm[1], चेत्रबन्धून् k, चेत्रवंधुन् f, चेत्रबन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तौ तु hdm[1], तु तौ bfkrn.—कुरुष्वेतौ hdm[1]n, कुरुष्वेतौ bfr, कुरुथेतौ k, कुरु पुत्र r[5]r[7].

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्येति bkrn, जीमूतस्येव hdr[3], जीमूतीयेन r[1]r[4]r[6].—पृथक्के° hm[1]r, पृथक् ते° fkn, पृथक्वे° b.—°नान्वमन्त्रयत् brn, °नान्यमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow[a] (2), the third consecrates the bowstring (3)[b].

धनुषस्य A, धनु स्तौति B.—द्वितीया तु hm[1]r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रणी b.

[a] The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. [b] This *varga* (129–133) is quoted in the Nītimañjarī on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

स्तौत्यृगात्मौ चतुर्थी A, स्तौति चात्मौ चतुर्थी Bn —तु hdm[1], तुग् b, च r[1]r[3]r[4]r[6], चग् fkrn —सारथिं hdm[1]rbfn, सारथि k —संस्तुताः hm[1]r, तु स्तुताः bn, त स्तुताः k, त्त स्तुताः f

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10)

अश्वांस्तु hm[1]r, अश्वानत् b, अश्वां ˉ fk —स्तौति आ° rn, स्तौत्या° hdm[1], स्तौत्या° fk.

132 The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14)

इषुं चैकादशी hm[1]r[3], इषुधिं चैकादशी r[1]r[4]r[6], इषुमेकादशी bfkr

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15^a), in the second (15^b) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuna (15^{cd})

दिग्ध r, दिग्ध्य hdr[3], दिग्व b, दिग्ध f, विग्ध k —इषुः स्तुतः r, इषु स्तुतः hdr[3]r[5]k, इषु स्तवः f, इष स्तुतिः b —अयोमुखी hm[1]rb, °मुखो fk —तु अर्धेऽस्य hdm[1]r, स्यर्धे स्तं b, स्यार्द स्तं fk, अर्धर्च r[5] —परे hdm[1]bfkr[2], परम् r.—The end of the *varga* is here marked by २६ in m[1]bf, by १६ in k, not at all in hd.

27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight, and in the last verse (19^d) the seer utters prayers on his own behalf.

134. पोळक्ष्यां B, पोळक्ष्या A.—युद्धादेः hdm[1]r, युद्धदेश्चा r[1]r[4]r[6], योद्धादेः r[5], याद्धादे fk, योद्धादे b —कवचस्य तु hdb, केवचस्य तु fk, कवचस्य च r.—बध्यतः A, बद्धात m[1], बन्तत b, वधता fk, बन्धनम् r

135 स्तुतिरुत्तमा Am[1], देव्युगुत्तमा r, देग्विगुत्तमा bf, दोविगुत्तमा k.—च्चपिर् m[1]b fkr[5], हृपिर् hdr —आत्मन आशिषः hdm[1]r, आशिषमात्मनः bfk

136. [a]Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vāraśikhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m[1], (पुन)र्वारशिपान् f, (पुनर)र्थारशिपान् k.

[a] This and the following two ślokas (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te*: vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतस्रभि m[1]bfkrn (aghm), च तिस्रभि n (bc).—°काम्यया m[1]bfkn, °काङ्क्षया r.—मितुष्टाव m[1]fkr (Sarvānukramaṇī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the following śloka are not found in A, but only in B and m[1].

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्य m[1]bfkn, आसाद्य r.—हर्युपीया° f, हर्युपीपा° b, हर्य्युपीया° r, हर्य्युपीपा° k, पर्युपीया° m[1] (हरियूपीया RV. vi. 27. 5).—जघानैनान् m[1]rn (m), जिघानैनान् fk, जिघानैनां b, जघानैनां n.—श्चीपतिः bn, शचीपतिः fkr.—The end of the *varga* is here marked by २७ in fk, by १७ in b; in m[1] it is marked by २७, but at the end of 136 (after प्रति).

28. Story of Cāyamāna and Prastoka (concluded).

139. [a]Now these two, Abhyāvartin and Sārñjaya, having conquered the Vāraśikhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am[1], एवं Bn.—ततो Am[1]fk, ताव् r, wanting in b.—भ्यावर्तिसार्ञ्जयौ hm[1]r, भ्यावर्त्तिन्नसार्ञ्जयै b, भ्यावर्त्तिन्नसर्सीयौ f, भ्यावर्त्तिनः शर्भ्रौ k, प्रस्तोकः शार्ञ्जयौ मृधे n.—ददतुर्विविधं वसु hm[1]rbfk, विविधां दक्षिणां ददौ n.

[a] This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga [a], being seen by Indra on the road, proclaimed that gift with the (stanzas)[b] 'Two' (*dvayān*: vi. 27. 8) (and) 'Prastoka' (*prastokaḥ*: vi. 47. 22).

द्वयान् Am[1], द्वौ च B.—तद्दे A, तस्मै B.

[a] Garga, son of Bharadvāja, is stated by the Sarvānukramanī to be the seer of RV. vi 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārsānukramanī, vi 6, 8 [b] Though the number of stanzas is not mentioned, the plural *ābhih*, together with the contents of the passage in the RV, indicates that vi 47 22-25 (cp Sarvānukramani) are meant

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m¹, *but only in* bfkr²r⁵r⁷ *after it* bfk *repeat 140*, thus making up five ślokas for the *varga*

142. The deities who in this hymn[a] are occasionally[b] (*prasangāt*) celebrated, Rāthītara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*)[c].

प्रसङ्गात्त्विह m¹, प्रसङ्गा त्विह A, प्रसङ्गाचिह b, प्रसङ्गान्तिह f, प्रसंगान्निह k, प्रसङ्गाद्दिह r —राथीतर स्तुतौ hdm¹r¹r⁴r⁶, राथंतरोस्तुतः b, मारथतरोस्तुतः f, मारथंतरिस्तुतः k, राथीतरीस्तुतः r —The end of the *varga* is here marked by २८ in m¹fk, by २० corrected to २८ in b, not at all in bd.

[a] That is, RV vi 75, as the one under discussion [b] That is, Heaven and Earth, Pūsan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuna (18) [c] On a somewhat similar use of *stutau* cp. vi. 16 and viii 100

Mandala vii.

29. Pedigree of Vasistha. Kaśyapa's wives.

143. [a]The son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa He had thirteen divine wives, the daughters of Daksa:

मारीचः m¹rbn, मारीचिः hdfk.—मुनिः A, भवत् B —जाया hm¹rbfk, जाता r¹r⁴r⁶.

[a] The following passage (143-155) is quoted in the Nītimañjarī on RV. vii. 104 16

B 144. Aditi[a], Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Varisthā, Surabhi and Vinatā,

दनुः काला r, दनुद्दाला m¹, दनुश्चाला f, दनुष्टाला k, नुष्टावला b, दनुष्टमा n (दनुश्च g, दनुष्ठो m, दनिया h) —सिंहिका मुनिः r, सिंहिकाविगी m¹kr²n, सिंहकाविगी f, सिंहिकाचि b, सिंहिकाविधौ n(g) —क्रोधावशा r, गोधा वृषा fm¹n, गोधा वृषा b, गोधा वृषा k —वरिष्ठा bkrn(gb), वरिष्टा n —सुरभिर् bn, तुरभिर् f, तुरर्भि k, चतुर्भिर्

m¹.—विनता m¹bn, वितता fk.—This śloka and 145^{ab} are wanting in A, but they are found in B and m¹.

[a] The names of the thirteen daughters of Dakṣa enumerated in 144 and 145^{a} are the same as those given in Mahābhārata i. 2520, with the exception of Variṣṭhā and Surabhi, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows:

> *aditir ditir danuḥ kālā danāyuḥ siṃhikā tathā,*
> *krodhā pradhā ca viśvā ca vinatā kapilā muniḥ,*
> *kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name: (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रूश्चेति bm¹n, कद्रूश्चेति kr.—°सुराश्चैव hm¹r, °सुराः सिद्धाः bn, °सुरा सिद्धा fk.—145^{d}=vii. 68^{b}.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm¹r, नाम fkn, नीम b.—द्वादशा° Bn, द्वन्दशी A.

B 147. (These were) Bhaga, Aryaman, and Aṃśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

°र्यमांशश्च r, °र्यमांसश्च fk, °र्यमांशुश्च m¹bn.—This śloka is found in B and m¹ only.—The end of the *varga* is here marked by २० in bfk, not in m¹ (nor in hd, as the śloka is wanting in these MSS.).

30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तज्जज्ञे hm¹r, जज्ञाते br⁶, जज्ञेऽथ n, जज्ञोऽथ fk.—मित्रश्च वरुणश्च ह rn, मित्रश्च वरुणः सह hdm¹, मित्रेश्च वरुणः सह f, मित्रेस्य वरुण सह k, मित्रेण वरुणे सह b, मित्रस्य वरुणस्य च r¹r⁶, वरुणः सह r²r³.

149 ^a Of these two Ādityas when they saw the nymph Urvaśī at a sacrificial session, the semen was effused ^b It fell into a jar containing water that stood overnight

सत्रे ns सत्रे ABm¹ —तत्कुम्भे hr³r⁵r⁷ns त कुम्भे m¹k त कुम्भे f तस्कुम्भे b कुम्भे तु r—न्यपतद् hm¹rs ह्यपतद् fkr²r⁵r⁷n चपतद् b

^a The following passage (149 155^ab) is quoted by Sayana on RV vii 33 11 (translated by S eg Sagenstoffe p 105 f) ^b Cp Nirukta v 13 *tasya darśanan mitra varunayo retaś caskanda* also Sarvanukramani 1 166 *mitravarunayor dikṣitayor urvaśīm apsarasam drṣtva vasativare kumbhe reto patat* Cp above v 99

150 Now at that same moment two vigorous ascetics the seers Agastya ^a and Vasistha, there came into being

^a On the story of the birth of Agastya see Sieg Sagenstoffe pp 105 108

B 151 Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣtha best of seers, was produced on the ground ^a,

पतिते शुक्रे m¹rfkn पतित रेत bs —कलशेऽथ m¹bkr कलशे च s —समूत चापि° m¹rs सवभूवर्षि° n स वभूवर्षि° bk स मूवर्षि° f —This sloka is found in B and m¹ only

^a As this does not agree with 149 and 155 we probably have a later addition in these three lines (151 152^ab)

B 152 while Agastya was produced in the jar, (and) Matsya ^a, of great brilliance, in the water

Then Agastya, of great glory, arose being the length of a peg (*śamyā*)

महाद्युति brs महामुनि n मह fk भवन्महान् m¹ —महायशा A महातपा Bns —152^ab is found in B and m¹ only —The end of the *varga* is here marked by ३० in hm¹fk not in bd.

^a Cp S eg Sagenstoffe p 106 note ²

31 Birth of Agastya and Vasistha

153 Because he was meted with a measure, he is here called Manya ^a, or else (because) the seer was born from a jar ^b For measurement is made with a jar also

हि मीयते hm¹rfks महीयते b (कुम्भे मावी)ह मीयते r¹r⁴r⁸ —153^cd is omitted in n

[a] In RV. vii. 33. 13 Māna appears to be a name of Agastya; cp. Sieg, Sagenstoffe, p. 106, note [8], and p. 108, top. [b] That is, Agastya was called Mānya either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*gṛhyamāṇa*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)[a].

°धानं तु hm¹rbfkn, °धानं च s.—लक्ष्यते br¹r⁴r⁶ns, लचते fk, लचणम् hdr, (परिमाणं सु)लचणम् m¹.

[a] This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus[a]. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वत्र पुष्करं तत्र Am¹, सर्वतः पुष्करं तत्र r, सर्वतः पुष्करं तस्य bfkn, सर्वतः पुष्करे तं हि s.

[a] Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by Yāska, Nirukta v. 14, with the words: *sarve devāḥ puṣkare tvā̆gdhārayanta*; cp. Roth, Erläuterungen, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रैष्ठ्यकर्मणः hm¹r, श्रैष्ठ्यकर्मणः b, श्रैष्ठ्यकर्मणा fr⁵r⁷, श्रैष्ठकर्मणि k.—हीन्द्रं hm¹r, चैन्द्रं br⁵r⁷, चन्द्रं fk.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw not) Indra' (*ṛṣayo vā indram*)[a].

सोमभागानथ Am¹, सोमभागांस्ततस् B.—ब्राह्मणात्तद्धि m¹r, ब्राह्मणं तद्धि bfk.—157[cd] is found in B and m¹ only.—The end of the *varga* is here marked by ३१ in m¹b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

[a] TS. iii. 5. 2¹: *ṛṣayo vā indraṃ pratyakṣaṃ nāpaśyan; taṃ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai etān stomabhāgān abravīt.*

32. Vasiṣṭha and his descendants. Deities of RV. vii. 1–32.

158 Vasistha and the Vasiṣṭhas thus (became) Brāhmans in the office of Brahman priest[a], most worthy of fees in all rites at sacrifices.

वसिष्ठ वसिष्ठाश्च B, वसिष्ठाश्च वसिष्ठाश्च Am¹ —ब्रह्मकर्मणि hm¹bfk, वै ततोऽभवन् r —यज्ञेषु hm¹r, याज्ञेषु b, जातेषु fk —दक्षिणीयतमास्तथा Am¹, दक्षिणीयास्ततो भवत् fk, दाक्षणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् r

[a] Cp RV vii 33 11 *uta asi maitravaruno vasiṣṭhaurvaśyā brahman manaso 'dhi jataḥ*, TS iii. 5. 2¹ *tasmad vasistho brahma karyah*

159. Therefore one should honour with fees all such descendants of Vasistha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins

येऽद्यापि Am¹, अद्यापि B —सदस्याः स्युस्तु A, सदस्यास्त्विह B —कर्हिचित् Ab, कर्मणि fkr —अर्हयेद् hdr, अर्हये m¹, पूजयेद् B —भाल्लवेयी श्रुतिस्त्वियम् Am¹, वृद्धार्थं भाल्लवी श्रुतिः B

160. Now the seer, the son of Mitra-Varuna (Vasistha), with the following sixteen[a] hymns (beginning) 'Agni' (*agnim*: vii 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āpri stanzas

तुष्टावाग्निम् hdm¹, तुष्टाव चाग्निम् r, तुष्टाव चाग्निम् bfk —त्वग्निम् hdm¹, no तु in bfkr (इत्यग्निम्) —आप्र्यस्तत्र hdm¹r, आप्रियस्तु fk, आप्रियस्त्र b.

[a] That is, vii 1-17, deducting vii 2 as an Āprī hymn, on this method of stating the figures, cp. above, iv. 16; v 12, 103 &c

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājaḥ*: vii. 6), the second 'Forth to Agni' (*prāgnaye*· vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162 being fifteen hymns (vii. 18–32): praise of the Maruts is incidental (in them) In the (stanza) 'No one Sudās's' (*nakiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m¹bfk, not in hd.

33. Deities of RV. vii. 33–38.

163. is proclaimed by Vasiṣṭha, as well as in the four [a] (stanzas) 'Two from the grandson' (*dve naptuḥ* : vii. 18. 22–25). 'White-robed' (*śvityañcaḥ* : vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्तु A, चतुर्द्धर्भिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm¹r, संवादे सूक्तमैन्द्रे fkr², संवादमैन्द्रसूक्तं r⁶r⁷.—श्वित्यंचस्तु hd, °श्वित्यंवस्तु r¹r³r⁴r⁵, श्वित्यंतस्तु b, °श्विन्यं तत्तु r, स्वति स्तु f, स्वतिस्व k.

[a] The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *catasṛbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra* : vii. 34–37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām* : vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ* : vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*) [a].

तत्र तु Bhdm¹, यानि r.—अहिं तत्र hm¹r, अहिं देवं bfk.—मा नोऽहिर् hdm¹r, मा नोऽहिं b, मा नोऽहि fk.—बुध्नम् hdb, बुध्म्य m¹r, मध्यम् fk.

[a] The reading adopted in the text is supported by the Sarvānukramaṇī: '*abjām*' *aher*, *ardharca uttaro 'hirbudhnyāya*.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes [a] in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air [b].

अहिराहन्ति m¹br, अहिः सदंसि fk.—मेघान्त r, मेघांस b, मेघांसि m¹, मेधांसि fk.—एति वा bkr, एवति वा f, एतीता m¹.—तेपु मध्यमः r, त्येप मध्यमः m¹, तेपमधीनः b, तेपमधानः fk.—बुध्ने हि bf, ˉ हि k, बुध्न्येति r, बुध्ने हि m¹.—This śloka is not found in A, but only in B and m¹.

[a] *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād: eti antarikṣe . . . nirhrasitopasarga āhantīti*. [b] Cp. Nirukta x. 44: *yo 'hiḥ sa budhnyo: budhnam antarikṣaṃ, tannivāsāt*.

167. 'On high that' (*ud u syah*: vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śaṃ naḥ*: vii. 38 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* vii. 38. 6[cd]) is addressed to Bhaga, so a sacred text (states)

सूक्त hm¹r, सूक्ते bfkr²r⁵ —॰द्वैवतः hdm¹, ॰देवतः B, ॰द्वैवताः r —धर्चश्च भागो hm¹r³B, धर्चस्य पादो r —इति श्रुतिः m¹fr²r⁶r⁷, इति श्रुतः hdr³, इति स्तुतिः bk —167[d] in r reads प्रथमायामृचि स्तुतः by confusion with the second pāda of the next line.—The end of the varga is here marked by ३३ in m¹bf, not in hdk

34. Deities of RV. vii. 38–43.

168. And the third verse in the fifth (stanza) here (vii 38. 5[c])[a] has the Dragon for its divinity

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah*: vii 38 6[cd]), so also is 'Now Bhaga' (*nūnam bhagah*: vii. 38. 1[cd])[b].

तृतीयोऽच hm¹r, तृतीयोऽस्य bfk —पञ्चम्यामहिर्दैवतः Am¹, प्रथमायामृचि स्तुतिः bfk, प्रथमायामृचि स्तुतः r —168[cd] is wanting in A and m¹.—नूनं भगो m¹r, न्नतं भगो b, न्नत भगो न भगो f, न भगो न भगो k

[a] There is no reference to this pāda in the Sarvānukramaṇī. [b] That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp next śloka)

B 169. according to (the stanza) 'May that Savitr produce treasures'[a] (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga[b].

'Upright' (*ūrdhvah*: vii. 39 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39–43). *Bhaga is the divinity* of the five stanzas

स वा brk, सर्व a f —पञ्चोर्ध्वः Am¹r², पञ्चोर्ध्व r, पञ्चोर्द b, पंचार्द्दं f, पंचार्द्द k —पञ्चर्चो भगदैवतः Am¹r², पञ्चर्चो भगदेवताः r, पञ्चार्चा भगदेवताः b, पचार्चा भगदेवता fk —169[ab] is wanting in A and m¹.

[a] The whole pāda in RV. v. 82 3 is: *sa hi ratnāni dāśuṣe suvāti savitā bhagah*

[b] It is perhaps owing to this remark that the Sarvānukramaṇī states the deity of RV. vii 38 6[cd] to be Savitr or Bhaga *bhagam iti bhago vārdharcah*

170. (beginning) 'Winning at morn' (*prātarjitam*: vii. 41. 2–6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer[a] for the seers (*draṣṭṛ*)[b] is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ*: vii. 41. 1)[c].

उपस्थान्त्या hm¹, ऊडास्यांत्या b, उदास्यांत्या f, उदास्थांत्या k (अन्त्योपस्था Sarvānukramaṇī), उपसोऽन्त्या r.—द्रष्टृयो नाशिरेव च b, तष्टृथो नाशिरेव वा f, तष्टृथो नासिरेव च k, दृष्ट्वा नाशिरेव वा r⁶r⁷, द्रष्टु सौत्याशीरेव वा m¹, द्रष्टुं सौत्याशिरेव वा hd, द्रष्टुं स सौत्याशिरेव वा r.—प्रातरित्यस्यां भगमेव hm¹r, प्रातरित्येतां भागेमेव br²r⁶r⁷, प्रातुरित्येतां भागिमेव fk.

[a] *Āśir* for *āśir* on account of the metre. [b] Cp. *na uṣāsaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. [c] Whereas according to 169 this stanza would be addressed to the All-*gods*; cp. Sarvānukramaṇī: *ādyā liṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner[a] (*prasaṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)[b].

आदावन्ते तु hd, आदावन्ते च m¹, आद्यान्तेषु r⁶r⁷, आद्यातेषु fk, आद्यन्तेषु b, आद्यान्त्ये ते तु r.—ह्यृपयः hd, ह्यपुय b, ह्यय f, ह्ययं k, (च) ऋपयः m¹, (ते तु) ऋपयः r.—सूक्तेऽस्मिन् Bhm¹r³, सूक्तेषु r.—त्वन्या Bhm¹r³, मान्या r.—अन्यास्तत्र fkr²r⁶r⁷r³, अन्त्यास्तत्र b, मान्यास्तत्र r, अन्यास्त्वत्र hdm¹.

[a] Cp. above, iii. 52 (note also the *v. r.* there, *prātaryogāt*). [b] That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Aśvins, Pūṣan, Brahmaṇaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṃ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated[a], or else again because they share praise (*saṃstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)[b], or because of a (common) attribute (*bhaktitaḥ*)[c].

सालोक्यात् hdm¹r, कालाह्ना B.—गणस्थानाद् hdm¹r, गेणस्थानाद् b, गणस्थान° f, गुणस्थान° k.—भक्तितो hm¹r, भक्तितो b, °भक्तिनो fk.—न्यास्तु hm¹r, न्यास्य bfk.—The end of the *varga* is here marked by ३४ in m¹fk, by २४ in b, not at all in hd.

[a] 172[a] = i. 19[a], 98[a]; vii. 144[c]. [b] Thus Indra is associated with the troop of the Maruts. [c] Cp. i. 73, 76, 77.

35. *Deities of RV. vii. 44–49.*

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिक्र hdbr, दधिक्रं fk—रौद्रम् hdr, सैद्रम् bf, सैंद्रम् k—दाधिक्रे hd, दाधिक्रे b, दधिक्रे m[1]fk, दधिक्रा r—प्रथमायास्तु Am[1], प्रथमायां तु B

174. may be recognized[a]. 'O Waters' (*āpaḥ*: vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhus (vii. 48. 1–3). The last (stanza: vii 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhus

°देवी वा hdm[1]rbfk, °देवी तु r[1]r[4]r[6].—174[d] is omitted in r[1]r[4]r[6].

[a] *That is, by their names occurring in the stanza, cp.* Sarvānukramaṇī. *ādyā liṅgoktadevatā.*

175. For it is thus that this entire (hymn) addressed to the Rbhus is chanted on the tenth day in the litany to the All-gods[a]. 'Whose chief the sea' (*samudrajyeṣṭhāḥ*: vii. 49) is (in) praise of the Waters

शस्त्रे hm[1], शास्त्रे r[3], सत्रे f, मत्रे k, शस्त्र br.—समस्तं hm[1], समस्तं च bfkr.—समुद्रज्येष्ठा अपां hr, समुद्रज्येष्ठेत्यपा r[1]r[4]r[6], समुद्रादित्यपां bf, समुद्रादित्यया k—175[abc] omitted in r[1]r[4]r[6].—*The end of the varga is here marked by* ३५ *in* m[1]bfk, *not in* hd.—*The last pāda is not repeated here in either* b *or* f.

[a] See ĀŚS viii 12. 24, quoted by Sāyana on RV. vii 48 4: *daśame 'hni vaiśvadeva-śastra ārbhavaṁnividdhānam, sūtryate hi ṛbhukṣaṇa ity ārbhavam iti*, cp below, vi 108

1. Deities of RV. vii. 50–66.

1. Now with the hymn 'Guard me' (*ā mām*: vii. 50) the deities are praised in successive stanzas:
B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नद्यस् m^1r, मद्यस् fb, मघस् k.—1^{cd} is not found in A, but only in B and m^1. It must be original as the detailed statement of the Sarvānukramaṇī is founded on it: *ā mām: maitrāvaruṇy, āgneyī, vaiśvadevī, nadīstutiḥ.*

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra*: vii. 53. 1–3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas: vii. 54. 1–3, 55. 1) addressed to Vāstoṣpati; the seven (following: vii. 55. 2–8) are traditionally held to be lullaby stanzas[a].

°देवत्यौ bfkdr, °द्देवत्यौ m^1, °द्वैवत्यौ h.—वास्तोष्पत्याम् hd, वांस्तोष्पत्याःम् b, वास्तोष्पत्यम् r, वास्तोष्पतिम् fk.—चतस्रस्तु Am^1, चतस्रश्च fkr, चतस स्तुः b.—प्रस्वापन्य ऋचः स्मृताः B (प्रस्वापन्यो मृचः b, प्रस्वापत्यो मृच f, पश्वापत्यो मृचः k, प्रस्वापिन्य ऋचः r), त्वष्टौ प्रस्वापिनी स्मृताः A (°पनी स्मृताः $r^1r^3r^4r^6$, °पिनी स्मृताः hd), सप्त प्रस्वापिनी स्मृताः m^1.

[a] Cp. Sarvānukramaṇī on vii. 55: *aṣṭau: vāstoṣpatyādyā . . śeṣāḥ prasvāpinya upaniṣat.* The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m^1 alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्व, अष्टौ being then supplied in A and ऋचः in B.—In Ṛgvidhāna ii. 26. 5 this hymn is described as *prasvāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka īm*: vii. 56–59); the last stanza of these (vii. 59. 12) praises Tryambaka[a], the divine father.

परं Am^1, ततः B.

[a] There is no mention of Tryambaka in the Sarvānukramaṇī, which describes this stanza as *raudrī mṛtyuvimocanī.*

4. With the seven hymns beginning 'When' (*yat*: vii. 60–66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām*: vii. 67–74) the divine Aśvins.

सुतो तु br, स्तुतो सु fk, सुतो तौ hm^1.—परैर् Am^1, स्तुतौ B.

5. (In) 'When to-day' (*yad adya*. vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryah*: vii. 62) three (1–3), (in) 'Aloft he goes' (*ud v eti*: vii 63) four and a half (1–5 ab) are addressed to Sūrya, while (in) 'That eye' (*tac caksuh* vii 66 16)[a] the eye (of the sun) is sung as the deity.

यद्वैकोत्सूर्यचित्स hm¹bfk (यद्वै° fk), यद्योत्सूर्यं इति तिस r—सौर्यस् hdm¹, सौर्यं r, तद्वत्सु bfr²r⁵r⁷, तद्वतु k.—इति तु hdr, इति (no तु) bfkr²r⁵r⁷m¹—The end of the *varga* is here marked by ९ in m¹bfk, not in hd

[a] There is no statement about this stanza in the Sarvānukramaṇī. Cp below (9).

2. Deities of RV. vii. 66–85.

B 6 Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*. vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*· vii. 66. 4–11) and the rest, are proclaimed (by him)[a] to be addressed to Sūrya.

अन्याः सर्वा ऋचः सौर्या br, अपत्या सर्वा ऋचः सार्यं fk, अपत्या ऋचः सर्वास्था m¹ (*the plural of* सौरी *would be more consistent with* 5 *and* 9 *than that of* सौर्या)—*This* and the following three ślokas (6–9) are found in B and m¹ only

[a] Cp below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas'

B 7. 'These chastisers' (*ime cetārah*· vii. 60 5) and the rest .. these nine are traditionally held to belong to Aryaman, Mitra, and Varuna.

इमे चेतार fkm¹r, इमे चेतारम् b.—Of the second pāda consisting probably of pratīkas only, I have been able to make nothing *The readings of the MSS are as follows.* सत्ते मित्रौ f, स ते मित्रौ k, स तेत्त मित्रौ b, सत्रे मित्रौ r, ऋते मित्रौ m¹—मित्रसु तत् m¹bfk, मितः स्तुतः r

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah*. vii. 66. 4–13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuna, Aryaman, Bhaga

चादितिर् m¹bfkr²r⁵, चादितिर् r (=r⁷)

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat*: vii. 66 14–16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac caksuh*: vii 66. 16) to be a prayer[a].

[a] That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādyā daśādityāḥ*, Sarvānukramaṇī *caturthyādyā daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m^1rbfk, एभिः hd.—°द्रावरुणेति Am^1, °द्रावरुण्यतो° b, °द्रावरुणानि r; the whole line is चत्वारींद्रोवरुणौ स्तुतिः in f, चत्वारिंद्रो स्तुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm^1.

3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1^{ab}) the Middle (Agni) is praised.

During[a] the night Vasiṣṭha in a dream[b] approached the house of Varuṇa[c].

11^{ab} is not found in A or m^1, but only in B.—स्वप्न आचरत् hm^1r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरन् bn(am)s, स्वप्नवच्चरत् n(b), चौर्यमाचरत् r^6.

[a] 11^{cd}–15^{ab} are quoted in the Nītimañjarī on RV. vii. 55. 2; and 11^{cd}–13 in Sāyaṇa on RV. vii. 55. 3. [b] See Vedische Studien, ii, p. 56 (cp. 55). [c] Cp. RV. vii. 86. 6: *svapnaś cané́d anṛtasya prayotā*; and vii. 88. 5: *bṛhantaṃ mānaṃ, varuṇa, . . sahasradvāraṃ jagamā gṛhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep[a] (*vyasuṣvapat*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him[b] as well as the other attendants of Varuṇa to sleep[c].

तं तत्र bfkrns, तं त्वत्र hd, त्वं तत्र m^1.—°भ्यधावत Am^1, °भ्यवर्तत Bns.—12^{cd} and 13^{ab} are not found in A, but in B and m^1 only.—दंष्टुम् m^1n(h)s, दंष्टुम् fk, द्दष्टुम् b, द्रष्टुम् rn.—13. द्वाभ्यां m^1bfks, त्रिभिः rn.— व्यसुष्वपत् m^1bfr, व्यसुष्ययत् k, व्यसूषुपत् n, ह्यसूषुपत् s.—स तं Am^1, एवं Bns.—प्रस्वापयामास bfrn, प्रस्नापयामास k, प्रस्वापयामास hdm^1s.

[a] The anomalous form *vyasusvapat* is evidently based on the refrain of RV vii 55 2–4, *ni su svapa* I was therefore tempted to make the emendation *nyasusvapat*
[b] The reading of B *evam* connects 13^{cd} with 13^{ab}, that of A *sa tam*, 13^{cd} with 12^{ab}
[c] Cp Vedische Studien, ii p 56, note [2].

14, 15 Then king Varuna bound[a] him with his fetters Bound (thus) he (Vasiṣtha) praised his father (Varuna) with the next (*itah*)[b] following four (hymns) 'The wise' (*dhīrā* vii. 86–89). Then his father released him.
A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88 7) had been uttered, the fetters dropped (*pramocire*)[c] from him.

स्वैः पाशैः प्रत्यबध्यत Am^1 (प्रति° m^1), स्वान्पाशान्प्रत्यमुञ्चत Bn —स बद्ध hm^{1}rfkn, स बुद्ध r^{1}r^{4}r^6, स बुध्वा b —°मिरित hdr, °मिरत bfk.

15 ततः पिता hm^{1}bf, बध. पिता k, तथान्यया n — 15^{cd} is the reading of Am^1, instead of it, but after 14^{ab}, Bm^1 read

बद्धः स[1] वारुणैः पाशैर्ध्रुवासु त्वेति[2] दृश्यते ।

[1] fr^{2}r^{6}r^7, यद्दे सा k, तद्धः स b [2] r^{2}r^{5}r^7, ध्रुवासुत्वेति b, ऋचासुत्वेति fk

Both forms of the line are omitted in n —The end of the *varga* is here marked by ३ in m^1, after 15^{ab} (*pitā*) in bfk (as the B form of 15^{cd} comes before 15^{ab}), not at all in hd

[a] Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp v 134 and vi. 23 (*duhyati* in A) [b] That is, after the group 82–85 mentioned in 10 [c] The anomalous form *pramocire* must be meant for the 3 plur perfect passive (by false analogy from forms like *pecire*) The whole line has been adapted from RV. vii. 88 7. *dhruvāsu tvā āsu kṣitiṣu kṣiyanto vy asmat pāśam varuno mumocat* The reading of B would mean. 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa'

4. Deities of RV. vii. 90–96.

16 The next three hymns 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90–92), are addressed to Vāyu Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)[a].

तास्त्वै° Am^1, तास्वै° B —°वायव्याः स्तुतौ m^{1}r^{1}r^{3}r^{4}r^6, °वायव्याः स्तुतो hd, °वायव्याः स्वचो r, °वायव्या मचो bfk —यासु hm^{1}r, यास्तु r^{2}r^{5}r^7, यास्त fk, यात्सु b

[a] See Sarvānukramaṇī on RV. vii. 90 *aindryaś ca yā dvivad uktāḥ*; cp also Ṣadguruśiṣya.

B 17. 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa) [a] as a stanza addressed to Vāyu belonging to the Praüga litany (*prāügī*): the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pada*) [b].

वायव्या m¹bfk, वायव्याः r.—प्राउगी° m¹r, प्रानुगी° b, प्रासुगी° fkr².

[a] That is, AB. v. 20. 9. [b] That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena*: vii. 90. 5–7) being a triplet, 'As long as strength' (*yāvat taraḥ*: vii. 91. 4–7), again, being a quatrain, 'Eager' (*uśantā*: vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā*: vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu) [a].

प्र सोता चर्ग् br, प्र सोता चर् f, प्र सोता च m¹k.—The words एता नव स्मृताः occur above, vi. 7^d.—17, 18 are not found in A, but in B and m¹ only.

[a] The details given in this śloka are not mentioned in the Sarvānukramaṇī.

19. The two (hymns) 'The pure' (*śucim*: vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra*: vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*saḥ*: vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ*: vii. 96. 4–6).

द्वृचे सरस्वान्स इति B (द्वृचे bfkr², द्वेचा r⁵r⁷), सुतश्चैव सरस्वांसु Am¹. I have preferred the reading of B (with the emendation त्र्यृचा for द्वृचा) because it is supported by the Sarvānukramaṇī on RV. vii. 95, 96: तृतीया सरस्वते . . परास्तिस्रो गायत्र्यः सरस्वते.—च तिसृभिः hdr³, चतसृभिः m¹r¹r⁴r⁶, चतुर्च्चैचैः r, चतुर्भैचे b, चतुर्भचे fk.—The end of the *varga* is here marked by ४ in bfk, not in hdm¹.

5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa [a] in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams:

वर्षसहस्राय hm¹r³B, वर्षसहस्राणि r —°रथेनेमां hdr, °रथेनेमान् b, °रथेन मा fk —ब्रुवन् r, ब्रुवत् hd, ब्रुवत् fk, क्रवन् b

* The story of Nāhusa and Sarasvatī is briefly referred to by Sāyana on RV vii 95 2

21 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly' The rivers replied to the king. 'How can we, who have but very little power,

वहत br⁵, हत fk, पहत r¹r⁴r⁶, वहथ hdm¹r³ —भागान्मे hdm¹r³, मा सर्वा r¹r⁴r⁶, मा सर्वा fk, माः सर्वाः r⁵, माः सर्वा b —वाथवेकशः Am¹r², प्यथवेकशः b, पथवेकशः fk (°स k), वाथनेकशः r —नद्यः स्वल्प° hm¹bfk, नद्यश्चाल्प° r

22 bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī she will bring them for you, Nahusa'

भागान्सर्वान्सि hdm¹, भोगान्सर्वास्ति r, सर्वान्भोगास्ति bfk —सत्रे all MSS and r — वार्षसहस्रिके hdm¹rb, वर्षसहस्रके r²r⁵, वर्षे सहस्रके fk —ते B, त्वा A —नाहुप m¹r, नाहुपः hdf, नाहुतः k, न्यदुःपः b

23 Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee

जगामाशु Am¹, जगामाथ B —आपगा A, पावनी B (b, °नां fkm¹) —सरस्वतीम् all but m¹, which has समुद्रगाम् —23^cd^ is the reading of B. प्रतिजग्राह सा चैनं पयः सर्पिश्च दुह्यति is that of Am¹ I have preferred the former as it more closely follows the words of RV vii 95 2 घृत पयो दुदुहे नाहुपाय

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuna (Vasiṣtha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii 95 2)

No MS marks the end of the *varga*, but that it ends here is indicated by the fact that the figure ५ is in b placed after 26^ab^, which in that MS by mistake ends similarly, viz प्रथमस्य तृतीयया (see critical note on 26)

6. Deities of RV. vii. 97–104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii 98); but the two following (99, 100) after that are addressed to Viṣnu, and the

three (stanzas) 'Wide' (*urum*: vii. 99. 4–6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisraḥ*: 101, 102) are addressed to Parjanya.

यज्ञे वार्हस्पत्यमैन्द्रं hm[1]r[3], यग वहस्पमैंद्रं च f, यग वहस्पमैंद्रं च k, वार्हस्पत्यमैंद्रं च b (no यज्ञे), द्वे वार्हस्पत्ये ऐन्द्रे च r, ऐन्द्रे यज्ञे दिवः सूक्ते r[1]r[4]r[6].—तु परे ततः Am[1], च ततः परे B.—उरुमैन्द्राश्च hm[1] (उरमित्यैन्द्राश्च S), उत्तमैन्द्राश्च r, उत्तमैन्द्राश्च bk, उत्तमैन्द्राश्च f.—तिस्रः स्युः br, तिस्र स्य f, तिस्रश्च hdm[1]k.

A 26. Now the first (stanza) here[a] (vii. 97. 1) praises Indra, the second and the rest (2, 4–8) (praise) Bṛhaspati.
B In 'At the sacrifice' (*yajñe*: vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

[a] 26^{ab} is the reading of Am[1]; instead of this line B has:

आशीर्च्चक्[b] प्रथमा तत्र प्रथमस्य तृतीयया ।

[b] r, आशीर्भव m[1]f, आशी भव k, आशी b.

The first pāda here is probably a corruption of 26^{a} (the last five syllables being practically identical), while the second seems to be due to a confusion with 24^{d}.

26^{cd} is not found in A, but in B and m[1] only. 26^{b} is redundant, as stanzas 2, 4–8 would already be addressed to Bṛhaspati by 25^{a}; while 26^{c} repeats the statement of 26^{a}; on the other hand 26^{d} is necessary to the sense (cp. Sarvānukramaṇī). The original reading of 26 thus seems certainly to have consisted of the single line: स्तौतीन्द्रं प्रथमा त्वत्र चन्त्या त्विन्द्रावृहस्पती । cp. Sarvānukramaṇī on vii. 97: यज्ञे . . ऐन्द्रादि वार्हस्पत्यमन्त्यैन्द्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmaṇaspati. (The hymn)[a] 'For a year' (*saṃvatsaram*: vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

स्तौतीन्द्रा° Am[1], सहेन्द्रा° B.—मण्डूकान् bfkSs, मणुकाम् m[1], मण्डूका r[2]r[5]r[7], माण्डूकम् A. I have preferred the former reading as being supported by the Sarvānukramaṇī: मण्डूकांस्तुष्टाव.

[a] 27^{ab} and 28 are quoted by Sāyaṇa in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons[a].

राचोघ्नं m¹r¹r⁴r⁶br⁵nS, s (v r), रचोघ्नं hrfks — 28^{cd}, occurring here in B and hdr³ (but omitted here in m¹r¹r⁴r⁶), is repeated at 34^{ab}, with वसिष्ठो (A) in place of सौदासैः (B) — तस्मिन् hd, क्रुद्धः Bs — The end of the varga is here marked by ६ in m¹bf, not in hdk

ª 28^{ab} is quoted in the Nītimañjarī on RV. vii. 104 16

7. Detailed account of RV. vii. 104.

29 The stanza 'Who the simple' (*ye pākaśaṃsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आमेयो m¹dr, सामेयो h, °मेयां b, °मेया fk

30. The stanza 'As if I' (*yadi vāham*· vii. 104 14) is addressed to Agni, while 'Who me' (*yo mā* 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti* 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadhvam* 18) is addressed to the Maruts.

ऐन्द्री यो मेति तु स्मृता hm¹r, यो मेतीन्द्र स्तुतो द्वयोः bk, यो मेतीद्रस्तती द्वयोः f, यो मेतीन्द्रः स्तुतोऽर्द्धया r⁵r⁷ — ग्राव्णी hdm¹r, वरानी b, वरात्री f, वरीत्री k

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing ª

°सोमो त्वृग्° hm¹, °सोमीत्वृग्° r, °सोमो त्वग्° f, °सोमो न्वृग्° b, °सोमो द्वुग्° k — त्वाशिषम् bkr, त्वाशिष hdm¹.— त्वृचि hdr, त्वृचि bfk, दृचे r¹r⁴r⁶.

ª I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii 104 *pra vartayeti pañcaindryo mā no rakṣa ity ṛṣer ātmana āśīḥ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'ª.

दिवि चैव hdm¹, दिवश्चैव br, दिविश्चैव fk.— पृथिव्या च hdm¹, पृथिव्याश्च br, पृथिव्योश्च fk — पालनम् m¹bkr, पालनम् hd.— उलूकयातुं rs (and RV. vii 104. 22),

उलूकयातु all the MSS. (°यान्तु r^7) except r^5.—This śloka is omitted in $r^1r^4r^6$ according to R, p. 163, note [9], but this statement contradicts his preceding note [8].

[a] 32^{cd} is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्या अष्टम्यां hd, (°स्य?) अष्टम्यां $r^1r^3r^4r^6$, सूक्तस्याष्टम्यां m^1fk, सूक्तस्यापुग्म्यां b, सूक्तस्याथाष्टम्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa [a] who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन् m^1, क्रुधः B.—वसिष्ठो hdm^1r, सौदासैर् b, सौदासैर् f, सौदासे k.—दुःखितस्तदा hrbfk, दुःखितः सदा m^1.—$34^{ab} = 28^{cd}$ (cp. *v.r.* there).—चै श्रुतिः Am^1, नः श्रुतम् B.—The end of the *varga* is here marked by ७ in bfk, not in dm^1.

[a] For Sudās, as above, iv. 106, 112.

Maṇḍala viii.

8. Story of Kaṇva and Pragātha.

35. [a] Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°ज्ञातावूषतुः hdr, °ज्ञा औषतुः b, °जाता उषेतुः fk. It would have been more consistent to print °ज्ञाता ऊषतुः (cp. iv. 96^c and note [a]).

[a] The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Ṣaḍguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*) [a] on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm^1.—स्वपत् $hdm^1r^3fr^2$n, स्वयत् k, (शिरो) स्वपत् n, श्रमात् $r^1r^4r^6$, स्वपन् br.—कण्वस्योत्संगे hm^1, कण्वस्यत्संगे d, कण्वशृंगे b, कण्वस्यूत्संगे f, कण्वस्युत्संगे k, कण्वस्य उत्संगे n, कण्वस्योत्सङ्गे $r^2r^5r^7$, कण्वस्योत्सङ्गाव् r.—नान्वबुध्यत hdm^1 (°ता d), नावबुध्यत $r^1r^4r^6$n, नान्वबुध्यत b, न त्वंबुध्यत f, न त्वबुध्यत $r^2r^5r^7$, न त्वंबुध्यत् k.

[a] The MS evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *svapan* would be more natural.

37. Now Kanva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शशुकामस्तु hrbfk, हन्तुकामस्तु n — पापाभिशङ्कया hm¹rb, पापातिशंकया f, प्राप्यतिशंकया k, पतितशंकया n — बोधयामास hdrn, बोवयामास b, योजयामास fk — दिधचन्निव m¹rn, दिधृचन्निव hd, विधन्नुन्निव f, विधन्नुन्व k, दिवन्नुन्निव b

38. Pragātha, becoming aware of his intention [a], stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, त भा d, भावं तं fk — प्रगाथः hdrk, प्रथमः b — प्रांजलि स्थितः bk, प्रावलि स्थितः f, प्राञ्जलिः स्थितः hdr.

[a] Cp above, iv. 50, 59

39 The seer, being (thus) the son of either Ghora or Kanva [a], saw, in company with many other members of his family, the eighth Mandala.

घोरो hm¹r, घोरो bfk, घोरो r¹r²r⁴r⁶. — काण्वो bdf, काण्वौ b, काराबो k, काण्वो m¹r — बहुभिः सह hdm¹b, बहुवि सह fk, बहुभिः पितुः r — सहित ऋषिर्. hdm¹r (°तः r), सहितः सखि b, सदिर्चिंपि f, सदितिरिपि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

[a] Cp Sarvānukramaṇī on RV. viii 1 · *sa ghauraḥ san bhrātuḥ kaṇvasya putratām agāt*; Ārṣānukramaṇī viii 3 . *pragātho ghorajo muniḥ, sa hi ghorasya kaṇvasya bhrātā san putratāṃ gataḥ.*

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1–4) . in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śaśvatī, daughter of Angiras, living (*vasantī*) [a] as his wife (*nārī*) [b], praised her husband [c].

वसन्ती hdm¹r, वसंती kr², वसती bfr³.

[a] That is, living with him as his wife, though he had been turned into a woman
[b] On Śaśvatī and *nārī*, see above, ii. 83 and note.
[c] Cp. Sarvānukramaṇī · *patnī cāsyāṅgirasī śaśvatī pumstvam upalabhyainam prītāstaut*

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)[a]. With the four[b] stanzas 'Praise' (*stuhi*: viii. 1. 30–33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंग स्तुतवान् hdm[1], तमासङ्गः स्तुतवान् r, तं मासंतं छतवान् b1[5]r[7], तं मासं छतं छतवान् f, तं मासं छत छतवान् k.—स्वस्य A, तस्य B.—स्तुहीत्यृग्भिश्चतुर्भिः परिकीर्तितम् all MSS. (स्तुहि स्तुहीति चतसृभिः S).

[a] Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅgo yaḥ strībhūtvā pumān abhūt sa medhyātithaye dānaṃ dattvā stuhi stuhīti catasṛbhir ātmānaṃ tuṣṭāva.* The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30–33) and was praised by his wife Śaśvatī, daughter of Aṅgiras (34). See also Ṣaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. [b] Though *caturbhiḥ* is, as we have seen, frequently used alone as an alternative for *catasṛbhiḥ* (cp. next śloka), it seems hardly possible that *ṛgbhiś caturbhiḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catasṛbhiḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30–33) the Sarvānukramaṇī has *catasṛbhiḥ*, the Nītimañjarī *ṛgbhiś catasṛbhiḥ* (Sieg, p. 41), and the Ārṣānukramaṇī *ṛcāṃ catasṛṇām*. In the Rāmāyaṇa, however, *caturbhiḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindu, king of Kāśi (*kāśya*)[a], is proclaimed, while with the four[b] (stanzas) 'Which' (*yam*: viii. 3. 21–24) the (gift) of the liberal Pākasthāman is praised.

काश्यस्य hbr, कास्यस्य d, कामस्य fk.—पाकस्थाम्नस्तु hm[1]r, °स्थाम्नश्च br[2]r[5], °स्थानेश्च fk.—भोजस्य hm[1]r, भोजश्च b, भोजश्च f, भोजेश्च k.

[a] Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyāṃ medhātithir vibhindor dānaṃ tuṣṭāva.* [b] See note [b] on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15–18) Śākaṭāyana thinks are addressed to Pūṣan[a]; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वौ hm[1]rs, तु B.—उत्तरम् hm[1]r, उत्तराम् b, उत्तमम् fkr[5].

[a] 43[ab] is quoted by Ṣaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19–21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūraṃ rādhaḥ*: 19).

ऐन्द्राणामिह hm[1]r, °णां त्विह k, °सां त्विद् f, °णां न्विह b —The end of the *varga* is here marked by ९ in m[1]bfk, not in hd

10. Deities of RV. viii. 5–18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt*: viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* 37[cd]), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu [a].

सप्ततृंशतमी b, °त्रिंशतमी f, °त्रिसतमी k, °तृंशतमा hd, त्रिंशत्तामे r, °त्रिंशतमा m[1] —इत्यर्धर्चौ hm[1]B (°र्चां f), तथार्धर्चौ r —दानस्तुतिः b(S), नावस्तु f, (कर्पो)नस्तिु k, दानस्तवः hm[1]r —स्मृता b, omitted in fk, स्मृतः hm[1]r.

[a] Cp Sarvānukramaṇī on RV viii 5 *antyāḥ pañcardharcāś caidyasya kaśor dānastutiḥ*

46 'Great' (*mahān*· viii 6) is addressed to Indra· in (the stanza) containing (the word) 'ancient' [a] (*pratna*. viii. 6. 30), Śākapūṇi, as well as Mudgala, son of Bhrmyaśva, thinks Agni Vaiśvānara is praised

र्मिं वैश्वानर स्तुतम् br, र्मिर्वैश्वानरः स्तुतः Am[1].—46[abc] is omitted in fk —महानिन्द्र प्रत्नवत्याम् Am[1], महानिन्द्रं प्रनेवत्याम् b, महानितीन्द्रदैवत्यम् r.—भार्म्यश्वश्चैव r[5], भार्म्याश्वश्चैव hm[1]br, भार्म्यश्चैव f, भारयंस्तु k

[a] The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant

47. But in the triplet 'A hundred' (*śatam*: viii. 6. 46–48) the gift of Tirindira [a] is recorded 'Forth' (*pra*: viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā naḥ* viii. 8–10) are addressed to the Aśvins.

तैरिंदिर hdm[1]r, नैरिंदिर bfk —प्रेति श्रा r, प्रेत्या hdm[1]bfk —°श्विनामि च hm[1]r, °श्विनान्यतः B

[a] Cp Sarvānukramaṇī: *tṛco 'ntyas tirindirasya pārśavyasya dānastutiḥ.*

48 'Thou' (*tvam*· viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra* viii. 12. 1) are six (12–17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14[ab]) the god Vāstoṣpati is praised.

49. 'This' (*idam*: viii. 18) has the Ādityas as its deities: with three[a] (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

°दितिः स्तुता hm^1r, °दितिस्तथा B.—षष्ठ्या चतुर्थ्या सप्तम्या $r^1r^4r^6$, षष्ठ्यां चतुर्थ्यां सप्तम्याम् hd, षष्ठ्या चतुर्थीसप्तम्योर् m^1, षष्ठ्यां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m^1bfk, not in hd.

[a] The Sarvānukramaṇī does not specify these three stanzas.

11. RV. viii. 19: *praise of Trasadasyu's gifts.*

50. (In) 'Blessing' (*śam*: viii. 18. 9) the three (gods) Fire (*agni*), Sun (*sūrya*), Wind (*anila*)[a] are (respectively) praised in successive verses (*pac-chaḥ*). The pragātha couplet 'Whom' (*yam*: viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पच्छस्त्व° A, पच्छोस्ताम् r, पच्छास्तोम् f, पष्ठासोम् k, पाच्छास्तोम् b.—°मित्राणां Am^1 °मित्रास्तु r^2r^5, °मित्रास्तं bfk.—प्रगाथो Am^1, प्रगाथे B.—इति स्तुतिः r, इति स्तुताः B, इति स्तदा hdm^1, इति तदा r^3.

[a] Cp. Sarvānukramaṇī on RV. viii. 18: *parā* (9) *agnisūryānilānām*.

51. [a]in the (hymn) addressed to Agni. 'He has given' (*adāt*: viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens[b] and three herds of seventy (*saptatīḥ*) cows,

स्तुतो hdr, स्तुति bfk.—सप्ततीः br, सप्तमी fk, सप्ततिः m^1, सप्तयः n.—51^{cd}–57^{ab} are not found in A, but in B and m^1 only.

[a] The following six and a half ślokas (51–57^{ab}) are quoted in the Nītimañjarī on RV. viii. 19. 37. [b] Cp. RV. viii. 19. 36: *adāt . . pañcāśataṃ trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)[a].

अश्वोष्ट्राणां m^1fkrn, अश्वोराष्ट्राणा b.—तथैवासौ m^1, तथैवास्तौ b, तथैवासो fkn, उरभ्राणां r.—वृषभं fkr, वर्षभं b, विविधं m^1.—श्यावं $m^1n(m)$, शांवं n, श्यावं n(h), शावं bfr, शांवं k.—अग्रेसरं $m^1frn(a)$, अग्रेशरं kr^2, अग्रेचरं b, आसेसरं n.—पतिम् r, प्रति m^1fkr^2n, पथि b.

[a] See RV viii 19 37 *tisṛṇām saptatīnāṃ śyāvaḥ praṇetā . . diyānā n patiḥ*, cp the enumeration of gifts in RV viii 46 22, 23

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to India, and with the hymn 'We' (*vayam*. viii. 21) (praised) Śakra. Pleased thereby the Lord of Śacī

°शस च m¹bfkn, °शस ह r — शक्र च all MSS r and n (cp v 137) — शचीपतिः m¹bfkr, पुरंदरः n (cp v 137^d)

B 54 (said), 'O seer, choose a boon' Humbly the seer replied to him 'I (will) enjoy, O Lord, simultaneously the fifty maidens[a] of the race of Kakutstha[b],

तमृपिर् br, तमृपिम् fm¹, तमृपीम् k — काकुत्स्थ rn, काकुस्थ b, काकुत्स्थः k, काकु- सुत्स्थः f — कन्याः पञ्चाशद् frn, कन्याः पचाशद् b, पंच कन्याशद् k — रमये bfkrn(b), रमयेत् m¹, रमय n — 54^cd 55 omitted in r⁷ — The end of the *varga* is here marked by ११ in bfk

[a] This most probably refers to the *pañcāśatam vadhūnām* mentioned above (51) Note the nom *pañcāśat* used for the acc [b] This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St Petersburg Dictionary, under *kakutstha*)

12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure[a], the lotus treasure[b] always remaining in my house

यौवनं m¹bfkr, युगपत् r⁶. — मन्नृहेष्व° m¹r, मन्नेहेष्व° n, मृगृहेष्व° fk, मृष्व° b

[a] Prosperity departs with its disappearance cp Pañcatantra, ii 10; Indische Sprüche, 3950 [b] That is, 100,000 000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m¹frn, प्रसादान् bk — °कर्मासौ m¹bfkr, °कर्मा तु n — कुर्वीत m¹bn, कवीत fk, करोतु r — °वाटी च m¹kn, °वाटीं च f, °वाटो च b, °वाटीय r — सुरद्रुमैः r, सुरद्रुमैः b, सुरद्रुमे fk, सुरद्रुमाः m¹.

B 57. and let there be no co-wife rivalry among these (fifty spouses).' And he (Indra) said, 'All this shall be (fulfilled).'

'Come hither' (*ā ganta*: viii. 20) is a hymn addressed to the Maruts; the next one, 'We' (*vayam*: viii. 21), is addressed to Indra.

°स्पर्धासां m[1]bn, °स्पर्द्धासां f, °सास्पर्द्धासं k, °स्पर्धायां r.—°द्रसुत्तरम् Am[1], °द्रमतः परम् B.

58, 59. When[a] Sobhari, son of Kaṇva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza 'Or Indra' (*indro vā*: viii. 21. 17), proclaiming (Citra's) power of giving[b].

सोभरेश्चैव Am[1], सौभरेश्चैव B.—यवान् जघुर् m[1]r, यवा जघुर् hd, यवां चघुर् bfk.—59. °तुष्टाव इन्द्रं r, °तुष्टाविंद्रं hdbfk.—आखवः Bn, आखुं च Am[1].—59^{cd} is not found in A, but in B and m[1] only.—The end of the *varga* is here marked by १२ in bfk.

[a] 58^{cd}–62^{c} are quoted in the Nītimañjarī on RV. viii. 21. 18. [b] 59^{cd} seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī: *antye dṛce*).

13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows[a]

संस्तुतो hm[1]r[3]fkr[2]r[6]r[7], स स्तुतो r.—चित्र ऋषये तु गवां ददौ hm[1]r, चित्रो यद्ददौ तद् दृचेन ह r[5]r[7]n, चित्रो ददौ गा ऋत्यृचेरिह b, चित्रो दादो गात्र चृत्यृचेरिह fk (चुत्यृ° k).

[a] The wording of the Sarvānukramaṇī, *antye dṛce citrasya dānastutiḥ*, would seem to favour the reading of B (*citro yad dadau tad dṛcena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, 'I do not deserve the praise of a seer,

सहस्रं वै *bbr*, सहस्रं तु *n*—निजग्राह *m*[1], विजग्राह *hd*, निर्जग्राह *brn*.—चोवाच hdm[1]r, प्रोवाच br[5]n—ऋषिः hdr, ऋषे m[1]b, ऋचि n, चि (स्तुति) fk—This śloka is omitted in fk with the exception of thethr ee syllables चि स्तुति (sic)

62. having been begotten in an animal womb. Do you (rather) praise the gods' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (*o tyam*: viii. 22) (he praised) the Aśvins [a].

समुत्पन्नो Am[1], समुद्भूतो Bn—देवता b, देवताः n, देवनाः f, देवानाः k, देवतां r, देवन्नो hd (doubtless due to the preceding °पन्नो), देवं नो r[3], देवनो m[1].—Instead of *62[d] and 63[ab] as given in the text (according to* hdm[1]rbfk), *r[1]r[4]r[6] read*

(स्तुत्वा) चिच सूक्तैः परैस्त्रिभिः ।
अश्विनावपिमिन्द्र चाभितुष्टाव देवताः ॥

hd, but not m[1], add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (b) and eight (d) short horizontal strokes at the top of the line These pādas are probably based on a marginal gloss with reference to 62[b] (देवता स्तोतुमर्हसि).

[a] With 62[d] and 63[a] cp. Sarvānukramaṇī *o tyam āśvinam* .. *īliṣva* . *āgneyam*.

63 The (hymn) 'Laud thou' (*īḷiṣva*: viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyah*: viii 24) is addressed to Indra, but the last triplet, 'As to Varo-suṣāman' (*yathā varo suṣāmṇe*: viii. 24. 28–30), is addressed to Dawn [a].

यथा वरो सुषाम्ण hdbfk (चरो fk), यथा वरः सुसाम्ने r

[a] *The Sarvānukramaṇī says nothing about this triplet being addressed to Uṣas, but states that it is a dānastuti of Varu Sauṣāmna, of which nothing is said here.*

64. Now it is these eight deities altogether who cleft Vala: Uṣas and Indra and Soma, Agni, Sūrya, Bṛhaspati [a],

अष्टौ तु hm[1]r, अष्टौ च b, अष्टा च fk.—सहितास्त्वेता hm[1]bfk, सहिता एता r—पलम् bk, वलम् fr, वग्रम् hdm[1].—सोमश्चाग्निः hdbfk, सोमश्चायाग्निः r (cp r in vi. 33).

[a] *This remark is suggested by the mention of Vala in the last stanza of RV. viii 24*

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (*tā vām*: viii. 25) there are nine (stanzas) addressed to Mitra-Varuna, but the next twelve [a]

The end of the *varga* is here marked by १३ in m[1] bfk, not in hd.

ⁿ According to the Sarvānukramaṇī only 10–12 (not 10–21) are addressed to the All-gods.

14. Deities of RV. viii. 26–31. viii. 29 is pṛthak-karma-stuti.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*ṛjram ukṣaṇyāyane*: viii. 25. 22–24)[a].

वरू hm[1]r, वतू b, वह्न fk.—यस्रादाद् hm[1]r, यद्दाद् b, यद्दा (पये) f, यददा (न्नये) k.—After 66^{ab} r adds (apparently from r[1]r[4]r[6]) the line:

इन्द्रो वेत्थेतयर्चा तु दानशक्तिमकाशनम् ।

which is not found in hdm[1]bfk nor in r[2]r[3]r[6], and which R already has (with slight variations) as 59^{cd}. The line in that place is found in B and m[1] only (see note [b] on vi. 59).—कीर्तितं तु तृचे (त्वस्मिन्) bm[1]r, कीर्त्तन तत्त्रिचे fk, कीर्त्तिन्नतदि त्रिवे b.—त्वस्मिन् hm[1]bfk, तस्मिन् r.—ऋज्रमुचण्यायने hdr, ऋजमुख्य ˉ णोयने f, ऋजमुरख्य ˉ ˉ णोयने k, ऋजुमुख्यणोयने b.

ᵃ The pratīka must be read with vyūha, *ṛjram ukṣaṇi āyane*, on account of the metre.—The Sarvānukramaṇī makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Suṣāman, is told here[a]: (viz.)

'Of you two' (*yuvoḥ*: viii. 26) is addressed to the Aśvins: 'Do thou yoke[b]' (*yukṣva*: viii. 26. 20–25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोक्तं br, तादिहोक्तं fk, ताविहोक्तं m[1].—सुषामणि f, सुवामणि b, सुसामनि r.—67^{ab} is not found in A, but in B and m[1] only.—युवोर्युंक्ष्व r, युवोर्युंच fk, युवोर्युंच bm[1], युवोरु पू hd (the fuller pratīka of viii. 26. 1).—वायव्या उत्तरासु याः hdm[1]r, वायव्या उत्तरौ तृचौ bf, वायव्यावुत्तरौ तृचौ k.

ᵃ This must refer to the following hymn: Suṣāman is mentioned in the second stanza. ᵇ The pratīka *yukṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. Sarvānukramaṇī *viṃśyādyā vāyavyāḥ*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarṇā[a] obtained as a son from Vivasvat[b], uttered the five hymns (27–31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सवर्णा bfkrs, सरण्यू hdm[1] —मनुर्नाम all MSS, r (s, v r), मनुं नाम s —The text of 68[cd] follows the reading of hdm[1]rbfk; the reading of r[1]r[4]r[6] is वैश्वदेवानि सूक्तानि त्वगादीनिति स्वयम्

[a] I have followed B in reading *savarnā*, as this is supported by Sadguruśiṣya, p 139: *manur nāma vivasvataḥ savarṇāyām saraṇyūchāyāyām jātaḥ*, the metronymic, too, of Manu is *sāvarṇi* Cp BD vii 1 [b] 68[ab] is quoted by Sadguruśiṣya on RV. viii 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*liṅgataḥ*); for in them the deities are praised, each separately, by their activities[a].

सेता bm[1]r[3]B, त्वक्षित् r.—द्वासु कर्मभि: hm[1]rbfk, द्वासा नवभि: r[1]r[4]r[6].

[a] Cp above, iii. 40–43

70 Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*pṛthak-karma-stuti*) Such a (hymn) is addressed to the All-gods

यत्र तत्र *hm[1]bfk,* यत्र यत्र *r —70[cd] follows the reading of Am[1]; the reading of B is* पृथक्कर्मसुतीयुक्त तद्दिवाद्विश्वदेवतम् —The end of the *varga* is here marked by १४ in bfk, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of viii. 32–34.

71. Now of these (dvipadās) the first 'Brown' (*babhruḥ*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭṛ (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris[a]. And in connexion with the institutor of the sacrifice (in) 'Who' (*yaḥ*: viii 31) the sacrifice (*ijyā*)[b] is here praised.

मैत्रावरुण्यृग् *bfkr,* मैत्रावरुणी त्वृग् hdm[1].—दशम्यश्विसंस्तव: m[1], दशम्यात्रय संस्तव: b, दशम्यात्र संस्तव: d, दशमो मित्रसंस्तव: b, दशमो मित्रसंस्तवा r, दशमो संस्तव: *fk.*—

०प्रसङ्गाच hm[1]r, ०प्रसङ्गात्तु b, ०प्रसंगा तु fk.—य इत्यत्र त्रयी स्तुता hdm[1], यत्रिरेवात्र संस्तुता r, यजे वात्र प्रकीर्तिता b, यजे पात्र प्रकीर्त्तिता fk.

[a] The deities in the text of RV. viii. 29. 10 are in the plural: according to Sāyaṇa's comment they are the Atris. The readings *mitra* and *aśvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. [b] The conjecture '*ya*' *ijyā atra* is supported by the Sarvānukramaṇī, which describes the hymn thus: *yo yajāti . . atra ijyāstavo yajamānapraśaṃsā ca.* The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15–18).

यजताम् br, यज्ञानाम् m[1]fk.—यज्वा r, यज्वाम् b, यद्वा m[1], यज्ञा f, युद्धा k.—मच्छिति r, मज्विति b, मचिति fk, यद्गिति m[1].—This śloka is not found in A, but in B and m[1] only.

B 74. The five stanzas 'The couple who' (*yā dampatī*: viii. 31. 5–9) are (in praise) of husband and wife[a] as sacrificers. 'Hither protection' (*ā śarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan[b]; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्वनोर् br, यज्विशर् fk, यद्वाशीर् m[1].—या दंपती त्वृचः m[1], या दंपतीत्यृचः br, या दंपती ˉ ˉ चः f, या दंपती तृचः k.—आ शर्माशीरितु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m[1], अर्थशर्मासिरपी fk (०वी k).—पौष्णी परे b, पौष्णो परि m[1]f, पौष्णी परि k.—मित्रोऽर्यमा bfkm[1], मित्रार्यमा r.—यथा bfkr, तथा m[1].—This śloka is not found in A, but in B and m[1] only.

[a] Cp. Sarvānukramaṇī, *yā ityādi pañca dampatyoḥ*, which is probably based on the above, *dampatyoḥ pañca yā dampatī ṛcaḥ*. [b] Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*pra kṛtāni*: viii. 32–34), are addressed to Indra.

स्तुतास्त्वत्र m[1]bfk, स्तुतस्त्वत्र r.—75^{ab} is not found in A, but in B and m[1] only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

16. Indra and Vyamsa's sister. Deities of RV. viii. 35–46.

76. In 'Downward' (*adhah* viii 33 19) a girl addressed Indra (who appeared) with the characteristics of a woman [a]; for the chastiser of Pāka (Indra) made love to that Dānava maiden [b],

अध दृत्यन r, अध्य दृत्यन b, अध्यय दृत्यन fk, अथ दृत्याह hdm¹ —कन्या त bkr, कन्या त f, तस्या तु hdm¹ —स्त्रीलिङ्गेनेन्द्रमब्रवीत् hdm¹br, स्त्रालिगतं । ज्ञब्रवीत् f, स्त्रालिगतो ब्रह्यब्रवीत् k

[a] That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman According to Sāyana on RV viii 33 19 this stanza is addressed to Āsaṅga Plāyogi when he was a woman (cp above, vi 41) [b] And had assumed the disguise of a woman because Vyamsa was his enemy

77. the eldest sister of Vyamsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*) [a]. 'By Agni' (*agninā*. viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra

व्यसस्य r²r⁷, पुंसस्य r¹r⁴r⁶, व्यसस्य b, व्यंस्य f, व्यसद्य k, पुंसस्य hdm¹r³.—तस्यैव hm¹br, तस्य व f, तस्यैव k, तयैव d —युवकाम्यया hdm¹r³fkr²r⁶r⁷, युवकाम्यया b, वधकाम्यया r (=r¹r⁴r⁶) —परे ततः hdm¹r, ततः परे bfk (cp vi 25 and 79)

[a] The reading of r, *tasyaiva badhakāmyayā*, seems more natural 'because of his (Vyamsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyamsa)', his making love to the sister being, in that case, a ruse *Kāmyā* at the end of a compound in the BD otherwise governs the preceding word in an objective sense (=' desire for') The original reading here was, therefore, perhaps *yuddhakāmyayā*

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuna; but in the latter (42) Varuna hymn the last triplet 'Hither you two' (*ā vām* · viii. 42. 4–6) is addressed to the Aśvins

ऐंद्राग्नं (परम्) Am¹, ऐद्राग्नात् b, ऐन्द्राग्न्यात् fkr —ऐन्द्राग्नं Am¹, ऐन्द्राग्नाद् b, ऐन्द्राग्न्याद् fkr —वारुणौ m¹bfkr¹r⁴r⁶, वारुणं hdr³.

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam-* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kānita Prthuśravas gave to Vaśa Aśvya [a]

इमे समाख्येति hdm[1]bfk1, इमे तु चाख्येति r[1]r[4]r[6].—ऐन्द्रे ततः परे B, ऐन्द्रेति चोत्तरे Am[1].—वशायाम्ब्याय ss, वशायाख्याय hdm[1]r, वशायाश्याय bf, वसायाश्याय k.

[a] 79^cd and 80^ab are quoted by Ṣaḍguruśiṣya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two pragātha couplets 'Hither to our' (*ā naḥ*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा° hm[1]r, स एत्येवमा° ss, शयेत्येवमा° b, शयेत्येचमा° f, स येत्येचमा° k.—°दिभिः Am[1]ss, °दिना B.—The end of the *varga* is here marked by १६ in m[1]bfk, not in hd.

17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunītho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yaḥ kṛntat*: viii. 45. 30).

सुनीथो घ r, सुनीथो च m[1]bfk.—द्विचत्वारिंशकात् br, द्विचत्वारिंशाका fk, °रिंशके m[1].—82. गिरिं निहत्य m[1]r, गिरिं निहत्य b, गिरि नि – f, गिरि नि – – k.—वज्रेण m[1]r, वज्रेण bfk.—हृताः r, हृता bfk, हृताम् m[1].—ऋषिस्तु स्वयम् r, ऋषिमुन्सूयम् b, ऋषिस्तु सूयम् fk, ऋषिस्तु तूयम् m[1].—81, 82 are not found in A, but in B and m[1] only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)[a]. 'Of the sweet' (*svādoḥ*: viii. 48) is traditionally held to be addressed to Soma.

°दित्यदैवते hdm[1], °दित्यदेवते fbr, °दित्यदेवता k.—स्वादोरिति स्मृतम् hm[1]r, स्वादोरभचितम् fk, स्वादोरभचित् b.

[a] The Sarvānukramaṇī has borrowed the words *antyāḥ pañcosase 'pi*.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra[a]; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराख्यष्टौ तु Am¹, पराणि चाष्टौ B —तिग्मतेजसाम् hm¹r, तिग्मचेतसाम् b, तन्म-तेजसा f, तिग्मतेजसा k.—ऐन्द्राण्यच hdm¹, ऐंद्राण्यति b, ऐन्द्राण्यभि kr, ऐंद्राण्यूभि f.—वऊदेवत: hdm¹bfk, वऊद्देवत: r

[a] In the reading *aindrany abhi*, the latter word is of course the pratīka of the first Vālakhilya hymn (viii 49) Cp. below, 86, note [a]

85 The last stanza, 'Agni has appeared' (*acety agnih*: viii. 56. 5), is to Agni; the last verse (*pada*)[a] sang of Sūrya (viii 56 5ᵈ) Whatever wealth Praskaṇva gave to Pṛṣadhra,

ऋगन्त्याग्नेर° hm¹r, °न्त्याग्नेय्य° b, °न्त्याग्नेय° fk —सूर्यमन्त्यं पदं r⁵r⁷, मयमत्य पदं b, सूर्यमत्यं पदा f, सूर्य्यमत्यपदां k, सूर्यमन्त्यपदा hm²r —In r¹r³(?)r⁴r⁶ 85ᵃᵇ reads ऋन्वे-त्यमिरिति स्वस्यास्ततोऽग्निः सूर्य एव तु —पृपध्रय hm¹r, पृपत्रय b, पृपधुय f, पृपधुय k, पृपध्रसु r⁵ (on the corruption of स्र to य and सु cp i. 92, iii 6) —यद्वसु fr, यत् वसु k, पद्वसुर् b, यदसु m¹, यद्वसु hd —The end of the *varga* is here marked by १७ in m¹bfk, not in hd

[a] Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, however, is not elsewhere used in the BD with this sense, while *pada* is often so used

18. Deities of RV. viii. 60–67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrit*· viii 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)[a] there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*· viii 61–66)

Bhāguri says that the stanza 'The giver to me' (*dātā me*· viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तद्भूरीदिति m¹hr, तद्भूरीति fk, भूरीदिति तु hd —त्विह संस्तुतम् Am¹, परिकीर्तितम् B —86ᵃᵇ is not found in bfkr²r⁵.—निपातमाह hm¹r, निपातानाह fkr², निपातेनेह r⁶r⁷, *निपातानेहदू b.*

[a] It is to be noted that the BD makes no mention of the last Vālakhilya hymns (viii 57–59) This is in agreement with the Kashmir Khila collection, which (Adhyāya iii 1–14) *only contains* the first eight (viii 49–56), introduced with the words · *bālakhilyāh pare'tiau* (ii 19) '*in the following (adhyāya) the eight* Vālakhilya hymns (are given)' —

The eleventh Vālakhilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparṇa hymns.—Only two of the MSS. of the Sarvānukramaṇī used by me notice the Vālakhilya hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

ऋचं यास्कस्तृचं त्वेतं hdm¹r³, तृचे यास्कस्तृचन्त्वेतं r, यास्कोऽस्मेऽधं तृचं चैनं r⁶, यास्को ऽस्मेर्चं तृचं चैनं b, यास्को चं तृचं चैनं fk (चिचं k).—त्यान्नित्यत्र r, त्यान्वित्यत्र hdm¹, त्यानित्यत्र b, त्यानित्यं तु k, त्यानिं तत्र f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon[a] the dry land out of the water.

मीनान् m¹r, मीनां bfk.—जालं m¹r, जाले k, वलं b.—वद्धोदचिपन् r, वध्वा चाचिपन् m¹, वद्धा चाचिपंत् f, वध्वा चाचिपत् k, वाद्वादचिपन् b.—88–90^{ab} are not found in A, but in B and m¹ only.

[a] *Udakṣipan*: cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरयातांस्तु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10–12).

धीवराः fkr, वीवरा b, धीवरान् m¹.—चुद्भयं मा वो br, चुद्र्यं मा वो f, चुद्र्यं भा वो k, चुधमावो m¹.—मूत् bfkr, मूः m¹.—स्वर्गं r, स्वर्गं च m¹, स्वर्गे fk, सर्गं b.—तत्रैषां hdm¹, चैवैषां br, चैवैषा fk.—The end of the *varga* is here marked by १८ in bfk, not in hd.

19. Deities of RV. viii. 68–75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion 'Hither thee as a car' (*ā tvā ratham* viii. 68–70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā ṣat* viii. 68. 14)[a] praises the seasons[b].

अभिसंबन्धाद् hdr³, आप्तिसंबन्धाद् m¹, अतिसंबन्धाद् r¹r⁶, इति संबन्धाद् r⁴, अभिसंवधा f, अभिंसवधा k, [मातृला omitted] दर्भिसंवन्वा b, गर्भसंबन्धात् r —सूयेतेपां r, सूयेतेपा hd, सूयतेया m¹, सुवन्त्येनां r²r⁵r⁷, सुवत्येजा b, सुवत्योजा fk —सौत्यतुन् hm¹r, सौत्यार्चम् b, सोत्यार्चम् fk

[a] *Upa mā ṣiṭ sat* owing to the metre for *upa mā ṣal iti* [b] The Sarvānukramanī says nothing of the Rtus in RV. viii 68 14, but includes that stanza in the *dānastuti* (14–19) Sadgurusisya explains the discrepancy as due to the Devatānukramani (quoted by him p. 141), which includes 14 in the *dānastuti* In this connexion he quotes 91[cd] and 92[ab] (on RV viii 68)

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Rksa and Aśvamedha (viii. 68. 15–19). The first hemistich (11[ab]) of the couplet 'He has drunk' (*apāt* · viii. 69 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11[cd], 12) has Varuna as its divinity. 'Thou' (*tvam* viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

ऋर्चाश्वमेधयोरच hd (ऋचाश्वमेधयोर् S), आर्चाश्वमेधयोरच m¹r, आर्चपत्यश्वमेधाय b, आर्चपत्व्यश्वमेधाय f —पराः hdm¹bs, परा fkr —अपादिन्द्रस्य hm¹r, अपादिन्द्रय bfk.—93 शेपो वरुणदेवतः hdbfk, शेयो वरुणदेवतः r³m¹r²r⁶, शेया वरुणदेवताः r —सूक्तमुत्तर Am¹, सूक्तमुत्तरे b, सूक्तमत्तरे f, सूक्तमतरे k, सूक्ते उत्तरे r

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut*: viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ* : viii. 74, 75), are addressed to Agni.

पय.पश्वोपधीनां च hm¹r, °धीनां वा bfkr²r⁵.—94[b]=iii 76[d], iv 18[b], v. 87[b], viii. 62[d].

95. With the two stanzas 'I' (*aham*: viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan [a]

95^{cd} and 96^{ab} are not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १९ in bfk.

[a] 95^{cd} was probably known to the author of the Sarvānukramaṇī: cp. *antyās tisraḥ . . śrutarvaṇo dānastutiḥ.*

20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*) [a].

With the following (stanza he praises) the Paruṣṇī [b] (viii. 74. 15); Indra with the three hymns, 'Now this' (*imaṃ nu*: viii. 76–78).

आत्मादाना° bfkr, आत्मदाना° m¹.—परया परुष्णीमिन्द्रं Am¹b, परया परुक्षीधिमिंद्रं f, परया मारुधीमिंद्रं k, परुष्णीं परया चेन्द्रं r.—न्विति r, त्विति hdbfk.

[a] This line considered in connexion with the next seems very redundant and is probably a later addition. [b] The Sarvānukramaṇī makes no mention of the Paruṣṇī here.

97. 'This active' (*ayaṃ kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahi*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avīvṛdhat*: 10) is addressed to the All-gods.

अयं कृतुरिदं सौम्यं hm¹b, अतुरिरं सौम्यं f, अंतुरिरं सौम्यं k, सौम्यस्य त्वयमित्यस्य r.—चैवैन्द्राणि परास्यतः hm¹b, परावैन्द्राणि यानि तु r.—वैश्वदेव्यृगवीवृधत् hdr, वैश्वदेव्यृवृधीगवात् m¹, वैश्वदेवस्तगवीवृत् b, वैश्वदेवे स्त्वगवीवृधत् f, वैश्वदेवेन स्त्वगवीविधृत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमाग्नेयमुत्तरम् hm¹rbfk, आग्नेयं तु ततः परम् r¹r⁴r⁶.—The text of 98^{cd} follows the reading of Am¹; the reading of B, त्रीण्याश्विनानि सूक्तानि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in hd.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokas. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

21. Story of Apālā.

99. [a] There was once a girl Apālā, daughter of Atri, who suffered from skin disease With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी fk —दृष्ट्वा brbfk, दृष्ट्वा r[1]r[4]r[6]

[a] The following passage (99–106) is quoted in the Nitimañjari on RV. viii 91 7 and Sadguruśisya on RV viii 91 (pp 142f) see BD vol 1, p 135 Cp Sāyana in his introduction to RV viii 91, where he gives a prose version of the story, besides quotations from the Sātyāyana Brāhmana in his comment on RV. viii 91 1, 3 5, 7 See also M. M., RV.[2] vol iii, pp 33 38, where extracts from the BD, Sadguruśisya and the Nitimañjari are quoted, Aufrecht, Indische Studien, vol iv, p 1 ff quotes and translates this BD passage.

100. Now by penance she became aware of all Indra's intentions Taking a water-pot she went to fetch water

अपामर्थे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु साप्यगात् s —100[cd] comes after 103[ab] in A, it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāh : viii 91. 1*).

कथितस्ततः m[1]fn, कथित सुतः bk, कथितः सुतः r —This sloka is not found in A or s, but in B and n, 101[cd] is in m[1] also

102. She pressed Soma in her mouth ;
B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya esi* · viii 91. 2),
and Indra drank it from her mouth,

सा सुषाव मुखे hdm[1], सा सुषाव मुखात् r, सा सुषाव सुपात् bfk, सा सुषाव तथा n, सुषाव स्वमुखे s —इन्द्रश्च m[1]bfkns, इन्द्रस्तु A.—102[bc] are not found in A, but in B only. Sadguruśisya has two entirely different pādas in place of 102[bc].

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4–6) she addressed him (saying),

स तद्गृहात् hdr, स तद्ग्रहात् m[1], शतक्रतुः Bn — जगादेमं तृचेन तु hm[1]r, जगादिम

चिचेत सा b, सोममिंद्र वृचेव सा f, असौ ब्रूते वृचेम सा r[5]r[7], कुरु तात चिकीर्षितम् n. Ṣaḍguruśiṣya has these two lines in the following considerably modified form:

निरगात्स क्वचित्पूर्वं भचयित्वा गृहान्मुनिः ।
ऋग्मिः स्तुत्वा जगादेन्द्रं कुरु मा सुत्वचं त्विति ॥

The last pāda here is nearly the same as 104^b.—The end of the *varga* is here marked by २१ in bfk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'
B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुत्वचम् hm[1]ns, सुत्वचां br, सुन्वचां f.—तेन m[1]bfkr, तस्यै n.—104^{cd} is not found in A or s, but in Bm[1]n only.—Ṣaḍguruśiṣya omits 104^a also, but has 104^b in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke[a], drew her forth three times. Then she became fair-skinned.

रथच्छिद्रेण ताम् all MSS., r and n(hm), रथच्छिद्रे गताम् s, रथे अद्रिणा ताम् n.—सुत्वक् सा तु ततोऽभवत् hm[1]rs, ततः सा सुत्वचाभवत् bfkr[5]r[7]n.

[a] Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kṛkalāsa*).

106^{ab} follows the reading of Am[1]; the reading of Bn is:

तस्यां त्वचि व्यपेतायां सर्वस्यां शल्यकोऽभवत् । (सर्व° bfkn, पूर्व° r)

The reading of A is favoured by that of Ṣaḍguruśiṣya:

तस्याः पूर्वहता या त्वग्जातिः सा शल्यकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story[a] (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā*: viii. 91) a (hymn) addressed to Indra[b], as well as the two which come next (beginning) 'As one who drinks' (*pāntam*: viii. 92, 93).

इतिहासमिद् Am¹ इतिहाससिम B —यास्कमागुरी Am¹ (°री hd °रि° m¹r¹r³r⁴r⁶) यास्कमाठरी r यास्कमातरी bfk यास्कगालवौ r⁵r⁷ —सैन्द्र पान्तमित्युत्तरे च ये hm¹r¹, सूक्ते पान्तमैन्द्रे तत परे bfkr

[a] Cp Vedische Studien I p 292 f [b] The Sarvanukraman combines the two statements in describing the hymn as an itihasa aindrah

B 108 But the last (stanza) of the latter (VIII 93 34) is pronounced in the Aitareya (Brahmana)[a] to be addressed to the Rbhus, for on the third Chandoma (day)[b] this hymn is chanted (*śasyate*) as one addressed to the Rbhus[c]

त्वार्भवी m¹b त्वार्भवी f चार्भवी r —उत्तरस्यैतरेयके br इन्द्र स्त्यैतरेयक m¹ (प्रोक्ता) त्तैतरेयके f —छान्दोगिके r(m¹?) छदोगिक b छदोमिके f छदोमिके k.— This sloka is not found in A but in B and m¹ only —The end of the *varga* is here marked by २२ in bfk.

[a] AB v 21 12 cp Sarvānukraman *antyaindrarbhavi* [b] See *chandoma* and *chandomika* in the St Petersburg Dictionary in the smaller Dictionary Bohtlingk accepts the reading *chandogika* here = Chandogya Brahmana [c] Cp BD v 175

23 Story of Soma's flight from the gods

109 The following hymn, 'The cow' (*gauh* VIII 94), is addressed to the Maruts, the following six 'Hither to thee' (*a tva* VIII 95–100), are addressed to Indra

B In the second hymn of these (96) they say there is a story (*itihasa*)

[a]Soma, *oppressed by fear of Vrtra fled from the gods*,

आ ते° br ह्या ते° Am¹fk —इतिहास fkr इतिहास b —109[cd] is not found in Am¹ but in B only —अपक्रम्य तु Am¹s अपचक्राम B

[a] The following passage (109[ef] 115) is quoted by Sayana on RV VIII 96 13 (cp RV I 130 8) cp var lect M M RV² vol I p 39 f See Vedische Studien vol II p 49 f The story refers to RV VIII 96 13–15

110 and he betook himself to a river named Amśumati[a] in (the country of) the Kurus Him approached with Brhaspati only[b], the slayer of Vrtra[c],

नाम्ना hdm¹bfk नामा r¹r³r⁴r⁶n (°तौ°) नाम्नोस् r नाम s —°भ्यतिष्ठत् bm¹r²r⁵s °भ्यातिष्ठन् b °भ्यत्तिष्ठत् f °त्यतिष्ठत् r¹r³r⁴r⁶ न्यतिष्ठेत n —कुरून् r²r⁵ns कुन्तन् b कुन्त f गुरून् Am¹ —°केन भ्यययाद् r °केनाम्यभ्ययाद hdm¹ °केनान्वयाद b, °केनालया f वृषान्वयाद् r⁵r⁷ सोऽभ्ययाद s सोऽभ्यगाद n

[a] Cp. RV. viii. 96. 13: *ava drapso aṃśumatīm atiṣṭhat.* [b] Cp. viii. 96. 15: *bṛhaspatinā yujendraḥ sasāhe*; cp. AB. vi. 36. 14: *bṛhaspatinaiva yujā.* [c] This śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight[a] in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमाणम् r¹r⁴r⁶, योत्स्यमानं hdm¹fks.—सुसंहृष्टैर् hrbfk, च संहृष्टैः r¹r⁴r⁶.—तानायतः सोमः hdrb, तांनायतः सोम f, तानायततांत्सोमं r¹r⁴r⁶.—व्यवस्थितः hdrbk, व्यवस्थितं r¹r⁴r⁶.

[a] The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dṛṣṭvā tān āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke:

मन्वानो वृत्रमायान्तं hdm¹rbfk, मन्वानं वृत्रमायान्तं r¹r⁴r⁶.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m¹r, सोमैहि hdfb, सोमैसहि k, सोम मैहि r¹r³r⁴r⁶, सोम प्रेहि s.—113[cd] *is not found in* A, *but in* Bm¹ *only.*—अनर्थं kr, अन्यर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113[cd] is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्गे एव A श्रोजसैव m¹s श्रोजस्चैव b भंजेस्वैव f—देवानादाय Am¹s देवाना यन्त br देवानात f

115 And having drunk (him) they slew in battle nine times ninety [a] demons All this is related in the triplet 'Down' (*ava* viii 96 13–15) [b]

श्रव इत्यस्मिन्तृचे bdm¹, अपि य तस्मिन्तृचे r¹r³r⁶ श्रयव द्रप्स इत्यस्मिन्तृचे s श्रयव द्रप्सतृचे B

[a] Cp vi 51 vii 51 [b] *109^cd–115 is translated in Vedische Studien, vol iii p 50*

B 116 (The seer praises) Indra, and the Maruts, and also Brhaspati [a] for these are the deities of the triplet, Śaunaka says that Indra alone (is the deity)

इन्द्र च bfkm¹ —वृहस्पतिम् bkm¹ •पति f — 116^ab is found in bfkm¹ only— स्तोता hm¹r³B तस्य r

[a] In connexion with the following line 116^ab seems necessary Mitra makes no reference to it, though it must be in his B MSS also As the names are in the accusative in the MSS I have assumed the ellipse of *stauti* which has frequently to be supplied in the BD though hardly ever in so forced a way as here

B 117 But in the Aitareya (Brāhmana) [a] it (the triplet) is said to be addressed to Indra Brhaspati

With the triplet 'Here I' (*ayam* viii 100 1–3) Nema son of Bhrgu, praised [b] Indra without seeing him [c]

उक्तो m¹bfk उक्ता r—*117^ab is found in B and m¹ only*—तुचेनेन्द्रम् hrbfk तुचे मिन्द्रम् dr⁶r⁷—श्रपश्यत hdm¹bf, श्रपश्यन् तम् r⁶r⁷, श्रपस्यंते k श्रदृश्यन्तम् r¹r⁴r⁸

[a] AB vi 36 12 [b] *Tuṣṭava from 118^a* [c] *Apaśyams tam* is necessary because it is Nema who does not see Indra

118 And Indra (then) with a couplet (4 5) (says), 'Here I am, behold me, seer [a]'

B For Nema, being alone (*eka*) while praising (Indra) had also said, 'There is no Indra [b]'

तुचेनायम् br, तृचेनाहम् m¹fk पराभ्या तु hd—श्रह पश्य च मामृषे br श्रई पश्य च मामृषे m¹ श्रई पश्य च मा तृषे f श्रयमस्मीति मामिति hd—*118^cd is found in B and m¹ only*—सुवन्नेव r सुवनेन b सुवन्तेन m¹ सुवतेन fk—The end of the *varga* is here marked by २४ *in bfk*

[a] Cp RV viii 100 4 *ayam asmi jaritah paśya mā iha* [b] Cp ib d 3 *nendro astīti nema u tva aha*

25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself[a].

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)[b]

दर्शयन् fkr, दर्शयत् b.—119^{ab} are found in B and m¹ only.—ऋषिस्तं दृष्ट्वा hdm¹, ऋषिस्तु दृष्ट्वा r, तं दृष्ट्वर्षिस्य br²r⁵r⁷, तं दृष्ट्वार्षिस्य f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीतौ b.

[a] Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the Sarvānukramaṇī; cp. the statement there: *ayam iti dvr-cena indra ātmānam astaut.* [b] This and the further details (119^{cd}–124^{ab}) as to RV. viii. 100 are passed over in the Sarvānukramaṇī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparṇa*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm¹rb, पानम् fk.—सौपर्णी hm¹r, सौवर्णी bfr²r⁵, सौवर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having[a] tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

°तयेमान् A, °वृत्येमान् r²r⁶r⁷, °वृत्येमां f, °वृत्तोमां b, °वृत्तेमां k, °वृत्येतान् s.—स्वया hdm¹s, स्वयं r, त्वयं bf, त्ययं k.

[a] The following three ślokas (121^{cd}–124^{ab}) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.² vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकद्धन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकंतुम् b, तन्नाशकं तुं fk.—हनिष्ये तिष्ठस्व विक्रम्याद्य Am¹s, हनाव विक्रम्य तिष्ठस्वाद्य B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्यैव m¹, उद्यतस्यैव hdr¹r⁴r⁶, उद्यतस्य तु bfrs, उद्यतस्य तु k.—123^{bc} is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26 Details regarding the deities of RV VIII. 101

124 All this is proclaimed in the stanza 'Friend Visnu' (*sakhe visno* VIII 100 12) But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak* VIII 101 1 4) are addressed to Mitra Varuna

प्रोक्त Bs सर्वं A.—ऋपिणोक्त सखेत्यृचि A सखे विष्णविति त्वृचि B सखे विकुविति त्र्यृचि f सखे विष्णुर्विति तृचि b विष्णविति सखे त्वृचि r सखे विष्णो इति त्वृचा s

125 and the three verses[a] of 'Forth' (*pra* 5^{abc}) are to Mitra[b], Aryaman and Varuna[c] the fourth (5^{d}) is to all the Ādityas such is (here) the praise

वा पादाम् r पादश A, पादो (°र्यं°) m^1 पादस्त्व *bfk* —चार्यं° *rhd* (च) अर्यं° $r^1r^2r^3r^4$ (°दो) र्यं° m^1 (°त्व्) अर्यं° *bfk* —चयश्चतुर्थ hdbk चयश्चर्य f म यश्चतुर्थ r यश्चतुर्थं m^1

[a] The MS evidence favours the singular (*padas ca*) but this with the following *trayah* is very forced *pra* is a verse to Mitra (and one) to Aryaman (and one) to Varuna (altogether) three [b] The dative *mitraya* is probably used beside the genitives *aryamnah* and *varunasya* because the stanza begins with *pra mitraya* [c] According to the Sarvānukraman Mitra and Varuna only The name of Aryaman occurs in 5^{a}

126 But the following stanza (6) has the Ādityas as its deities 'Hither to me' (*a me* 7, 8) is a couplet addressed to the Aśvins, there are (then) two addressed to Vayu (9 10) two to Surya (11 12) one to Usas (13), or (the seer here praises) the light[a] of the sun and moon

परा त्वादित्य° hm^2r पर्गादित्य° b वरामादित्य° f—सौर्ये m^1 सौर्यं (wrong sandhi for सौर्ये) hr^3B सौर्यौ (dual of सौरी) S चोत्तरे (सौर्ये) r—उपस्या bfS उपस्या k औपस्या $r^2r^5r^7$ उपसा hdr^3 सौर्ये (औपसी) r—प्रभा वा $r^5bfr^2r^6r^7$ प्रभा वा hd प्रभा वाम् k प्रभा वाम् m^2 (सूर्यप्रभास्तुतिर्वा S)—चन्द्रसूर्ययो hm^1r^3B (औपसी) त्वृगिय परा r

[a] Another instance of the elliptical use of the accusative (*prabham*) governed by *stauti* to be supplied cp note on 116^{ab}

127 'Generations truly' (*praja ha* 14) is addressed to Pavamāna while with the two stanzas 'The mother' (*mata* 15 16) the Cow is praised 'Thou O Agni great' (*tvam agne brhat*

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).
B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च आग्ने r, चाग्ने hdm[1]fk, चग्ने b.—128[cd] and 129 are not found in A or m[1], but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised[a]: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa[b] also.

व्याख्यातं r, व्याख्याता bfk.—The end of the *varga* is here marked by २६ in bfk.

[a] The Sarvānukramaṇī makes no reference to this alternative of B. [b] That is, in the Aitareya Āraṇyaka, ii. 1.

Maṇḍala ix.

27. Deities of RV. ix. 1–86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala[a]. (In the hymn) 'Kindled' (*samiddhaḥ*: ix. 5) the Āprī deities (*āpryoḥ*) are praised like Pavamāna[b].

नवमे त्विह मण्डले B, नवमे मण्डलर्पिभिः Am[1] (hdr[3]; °लेऽर्पिभिः r[1]r[4]r[0]m[1]).—°यदाप्र्यस्तु bm[1]r, °वदाप्रियः f, °यदाप्रीयः bkr[2].—°स्तुताः MSS., °स्तुतः r.

[a] Cp. Sarvānukramaṇī: *navamam maṇḍalam pāvamānam saumyam.* [b] That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃṣi*: ix. 66. 19–21), Agni is incidental (*nipātabhāj*), while in the triplet 'Our protector' (*avitā naḥ*: ix. 67. 10–12) he (Pavamāna)[a] is praised together with Pūṣan.

[a] Pūṣan is directly mentioned in 10, indirectly as *kapardin* in 11, and *āghṛṇi* in 12; *ayaṃ somaḥ pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī: *avitā nas tisraḥ pauṣṇyo vā*, that is, the three stanzas 10–12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te* · ix 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām* · 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr[a].

सावित्री श्चपि° r, सावित्र्यपि° hm[1], सावित्र्यापि° d (but the ā of °त्र्या° is obliterated with yellow pigment), सावित्र्याग्न्या° bfk The Sarvānukramanī has सावित्र्यपिसावित्री (also in Sāyana's quotation), but °त्र्यपि° is probably a misprint, as my index has *āgnisāvitrī*.

[a] According to the Sarvānukramanī the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr

133. 'May they purify me' (*punantu mā* · ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*. 29) is addressed to Agni, and the two next, 'Who' (*yah* · 31, 32), are (in) praise of the student of recitation[a] (*svādhyāyādhyetr*).

उत्तरे च य इत्येते hr[3], उत्तरे च इत्येते d, यद्युत्तरा य इत्यत्र r, सप्तोत्तरा य इत्यत्र B

[a] Cp Sarvānukramanī *te pāvamāny-adhyetr-stuti* (RV. ix 67. 31, 32 begin with the words · *yah pāvamānīr adhyeti*) With regard to the reading of the B MSS. in 133[c] cp Meyer, Rgvidhāna, p xxiii (middle)

134 In the hymn 'At the rim' (*srakve*: ix 73), when interpreted (*nirukte*)[a], the demon-slaying Agni[b] (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)[c].

निरुक्ते hdm[1]r, निरुक्त b, निरुक्त fk — सक्तेऽपि r, सक्तेति hdm[1], अक्ते यो bf, सक्ते यो k. — °वद्यापि Am[1] (°वर्चोपि r[1]r[4]r[6]), °वद्यात्र B — चोच्यते hm[1]r, साध्यते bk — The end of the *varga* is here marked by २० in m[1]bfk, not in d

[a] I was for a long time inclined to adopt the emendation *niruktah*, meaning 'in the hymn *srakve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS and as giving an adequate sense. [b] There is no mention of Agni raksohan here in the Sarvānukramanī, but Sāyana on RV. ix. 73 5 explains *apa dhamanti . tvacam asiknīm* by *rāksasam . . apaghnanti* [c] There is no reference to this statement in the Sarvānukramanī. Cp Nirukta xiv 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*)

28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*ṛbhur dhīraḥ*: ix. 87. 3[b]) should be held to be addressed to Ṛbhu[a]. Now three gods are here[b] mentioned incidentally (*nipāta*) in three verses (*pāda*)[c]:

आर्भवस्तु r, आर्भवस्त fk, आर्भवसृ m[1], आर्त्तवस्तु b.—भवेत्पाद् fr, भवेत्याद् k, भवे पाद् m[1], भेवेत्पाद् b.—ऋभुर्धीर r, ऋष्ठवीर m[1], क्रतवीर bfk.—निपातेसु त्रिभिः पादैः r, निपाने चाष्टाद्यास् fk, निपातैनैवाष्टाद्यास् bm[1].—इहोदिताः bfkr, इहेरिताः m[1].—135 is found in B and m[1] only.

[a] There is no reference to this pāda in the Sarvānukramaṇī. [b] This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136[ab]. It is not clear to me of what 135[c], according to the reading of bfkm[1] (which is one syllable short), is a corruption. [c] That is, RV. ix. 96. 6[abc].

136. three (deities) are mentioned[a] with these three (verses), each containing a couplet[b], (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6[abc]); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul[c].

तिस्रोक्तास् m[1]r, तिस्रोक्ता hd, तिस्रोक्तां b, तिस्रोक्तं fk.—त्रिभिस्त्वैतैर् kr, त्रिभिस्त्वेते m[1], त्रिभिस्त्वेते b, तृभिस्त्वेते d, त्रिभिस्त्वैते b, °त्वैतेर् f.—द्वृचा द्वृचैः hdm[1], द्वृचैर्त्त्चैः r, द्वृचै त्र्चा b, द्वृचैर्त्तृचा fk.—सूर्यवच्चात्मवच्चापि bd, सूर्यवर्चात्मवर्चापि r[1]r[4]r[6], सूर्यवच्चात्मवच्चायम् B.—सोम एव वा Am[1], सोम इत्यपि B.—136[c] = 134[c].

[a] *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. [b] I understand this to mean that each pāda here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavīnām*; *ṛṣir viprāṇām, mahiṣo mṛgāṇām*; *śyeno gṛdhrāṇām, svadhitir vanānām.* [c] RV. ix. 96. 5, 6 are commented upon in the Nirukta Pariśiṣṭa, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The Sarvānukramaṇī makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śacī asked (the) seers[a], 'In this great time of distress, by what activity do you live[b]?'

वर्तन्त्यां hdr, वर्त्त्यन्यां f, वर्त्तन्या k, वर्त्ततां b.—जीवथ b, जीवथा fk, जीव्यथ hdr.

[a] That is probably, the seers of the ninth Maṇḍala: cp. 141. [b] This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. Nirukta vi. 5: *indra ṛṣīn papraccha, durbhikṣe kena jīvatīti; teṣām ekaḥ pratyuvāca.*

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)[a], a forest, the sea, a mountain, a king—by these means (*evam*) we live[b].'

शयिर् br, क्रमर् m[1], श्चर् fkr[2] (जालम् Nir)—अस्यन्दनं bm[1](Nir), अस्यदन fr, अस्यनंदनं kr[3]—वनत् bfm[1]r(Nir), दनम् kr[2]—समुद्रः all MSS., उदधिः Nir—पर्वतो brNir, पर्वता m[1]fk—In place of एवं जीवामहे वयम्, the Nirukta has दुर्भिचे नव वृत्तयः.—*This śloka is not found in A*

[a] I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated [b] This is, of course, the answer of the seers, cp 137, note [b]. The context indicates that this ślokа, though found in Bm[1] only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta Hence there can be little doubt that it is an interpolation from the BD; *this is more likely than that it should have been introduced into both works from some other common source Durga does not comment on the śloka Cp Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x 116 (daśa jīvanahetavah)*, and Yājñavalkya iii 42 (*āpattau jīvanani*): cp the Mitākṣarā on this passage

139. In praising (Indra) the seer Śiśu, son of Angiras, declared (this) to him with the hymn 'Variously' (*nānānam*· ix. 112) in the presence of the (other) seers.

स्तुवन्नेव Am[1], अथ स्तुवन् B—श्चषिर् fk, रिपिर् b, ह्मूपिर् hm[1]r—श्चपिणाम् f, रिपिणाम् b, हापीणाम् hm[1]r.—एव Am[1], इव B.—The end of the *varga* is here marked *by* २८ *in* bfk, *not in* d.

29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वांस्तु Am[1], त्वब्रवीत्सर्वांस् bfk, (॰द्रः) माब्रवीत्सर्वांस् *r*—तपध्वं *hm*[1]*r*, तपर्ध b, तप्यस्व *f*—न ह्यृते तपसः शक्यमिन्द्रं b, न गृह्यते तपः शक्यमिदं fk, न ह्यृते तपसा शक्यं विना hd, न ह्यृते तपसा शक्य व्यना m[1], न ह्येतत्तपसा शक्यं विना r[1]r[3]r[4]r[6], नातप्ततपसः शक्यमिद् r—छक्रं bfk, छत्न hm[1]r

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamānī*)

प्रुवन् hm[1]r, प्रयम् b, प्रजम् f, वृजम् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत् f, पूर्वान् परान् bm[1].—वंशजान् hm[1]r, वंशान् bfk.—च hm[1]r, ता: bf, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study[a].

यच्चा° hm[1]r, यथा° bfk.—°वाग्देहभोजनैः r, °वाग्देहभोजनैः f, °वागृहभोजनैः b, °वाग्देहतो वनैः hdr[3], °वाग्देहदो वनैः r[1]r[4]r[6].—स्वाध्यायफलमश्नुते A, ऋषिसालोक्यमाप्नुयात् B, ऋषिसलोकतामियात् m[1].

[a] Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the Ṛgvidhāna (iii. 2. 5), which with reference to the Pāvamānī verses says: *svādhyāyapuṇyam atulaṃ pūtaḥ prāpnoti cākṣayam.*

A 144. The Pāvamānī Gāyatrīs[a] are the supreme Brahma, the bright, eternal light[b]. He who here at his latter end (*ante*), restraining his breath[c], intent on them,

न्ते m[1]r, न्त्ये hd.—This śloka is not found in B, but in A and m[1] only.

[a] Cp. Ṛgvidhāna iii. 1. 1: *svādiṣṭhayeti gāyatrīḥ pāvamānīr japed dvijaḥ*; cp. Nirukta v. 2, 3. [b] Cp. RV. ix. 113. 6, 7: *yatra brahmā ..., yatra jyotir ajasram.* [c] Cp. Ṛgvidhāna iii. 3. 5: *prāṇān āyamya ca dhyāyed ante devān pitṝn ṛṣīn*; cp. also iii. 4. 2, 3.

145. and he who should meditate on Pāvamāna, the Fathers, the Gods, and Sarasvatī[a]—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्यायेद्यश्च hm[1]r, ध्यायेभ्यश्च fk, व्यायेभ्यश्च b.—°स्योपवर्तेत hbfkr, °स्योपतिष्ठेत r[6]r[7].

[a] Cp. Ṛgvidhāna iii. 3. 6: *sarasvatīṃ cārcayīta payo 'mbumadhusarpiṣā*; and iii. 2. 3: *akṣayyaṃ ca bhaved dattaṃ pitṛbhyaḥ paramaṃ madhu.*

B 146. This Maṇḍala, addressed to Soma, containing one hundred and fourteen hymns, is called 'Pāvamāna,' and seven lessons (*anuvāka*) are (contained in it)[a].

सूक्तं शतं bfkr.—पावमानम् r, वीजमाचम् bfkr[2].—अनुवाकास्तु fkr, °काश्च b.—
The end of the *varga* is here marked by २९ in bfk.

[a] This śloka is not found in A or m[1], but in B only Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it *navamam maṇḍalam pāvamānam saumyam* As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp above, v. 102, note [a]) If any of them is a later addition, 144 is the most likely to be such

Maṇḍala x.

30 Deities of RV. x. 1–8 Triśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre* x. 1–7), but Triśiras, son of Tvaṣṭṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā* x 8).

त्वाष्ट्रस्तु hm[1]r, त्वाष्ट्रस्तु f, त्वाष्ट्रस्तु k, तु त्वाष्ट्रस् b

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1–6), while with the triplet which follows, 'Of him' (*asya*: 7–9), he praised Indra at the end of a dream. such is our sacred tradition.

त्वस्य hdr, तस्य br[5].—This śloka is omitted in fkr[2]

149. Triśiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)[a].

स हि hm[1]rb, स ह fkr[2]r[5]—प्रियकाम्यया Am[1], चयकाम्यया B—°रूपधृक् hdm[1]fk, °रूपवृक् b, °रूपभृत् r.

[a] Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Triśiras) had been sent by the Asuras among the gods He then with his bolt quickly struck off[a] those three heads of his.

तमृषिं प्रहितं bfr, तमृषिं प्रहितो k, तमृजम् प्रहितस् r[1]r[4]r[6], प्रहितस् r[3], तं सृष्टमन्य-हितस् hd, त सृष्टमन्प्रहितस् m[1].—बुबुधे hm[1]r, विविदे bfk.—तान्याशु hdbk, तस्याशु r[1]r[4]r[6].—शिरांसि चोस्यथाच्छिदत् hdr[3], शिरांसि चोस्यचिच्छिदत् m[1]r, शिरांस्येवाच्छि-दत्प्रभुः r[2]r[7], शीर्षाण्यावच्छिदत प्रभुः f, शीर्षाण्यच्छिदत्प्रभुः b

[a] The expressions used in RV. x. 8 9 are: *avābhinat* and *trīṇi śīrṣā parā vark*.

151. The mouth with which he drank Soma became a francoline partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviṅka*); while that with which he ate food became a partridge (*tittiri*)[a].

सुरापाणम् hdbfk, सुरापानम् m^1r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

[a] For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78–80).

31. Deities of RV. x. 9–14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed: 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face[a].'

ब्राह्मी hm^1rbfk, तीव्रा $r^1r^4r^6$.—यस्माद् hm^1rbfk, यस्त्वं $r^1r^4r^6$.

[a] That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa[a] himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpaḥ*: x. 9), for the removal of that unpropitious sin.

ऋषिर् bfkr, ह्यृषिर् Am^1.—°पनुत्यर्थं MSS. and r (cp. various readings of रोगापनुत्ति above, iii. 114).

[a] Alternative seer of RV. x. 9; see Ārṣānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse: the dialogue, 'Hither, indeed' (*o cit*: x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am^1, ओ चित्सखायं (the fuller pratīka) B.

155. The two (hymns beginning) 'The bull' (*vṛṣā*: x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām*: x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāṃsam*: x. 14) the Middle Yama[a] is praised.

युजे वामत्र B, युजेत्येतेन Am^1 (युजत्ये° $r^1r^3r^4r^6$).—परेयिवांसमित्यत्र bfkr, परेयिवांसमित्येतस्मिन् $hr^1r^4r^6$, °त्येत(त्सूयते) d, परेयिवांसं सूक्तेऽस्मिन् m^1.—155[d], 156[abc], and

सं in 156^d are omitted in r^{1}r^{4}r^6 (doubtless because 155^d begins with स्तूयते and 156^d begins with संस्तूयन्ते)

[a] Cp Nirukta xi 18, where Yāska, in commenting on the words *madhyamāh pitarah* in RV x. 15 1, remarks *mādhyamiko yama ity āhus, tasmān mādhyamikān pitṝn manyante.*

156. Then the Atharvans, the Bhrgus, the Angirases, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagaṇa*) connected with heaven (*dyubhakti*).

ङ्गिरसः पितरः hdm^1 (this is the order in RV. x 14 6), पितरोऽङ्गिरसः br, पितरो पितरः fk.—सह hdm^{1}bfk, घ ह r—तच hdkr, स्वच bfm^1—*The end of the varga is* here marked by ३१ in hm^{1}bf, not in kd.

32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Angirases in the formulas; for in the verse 'Vivasvat' (*vivasvantam* : x 14. 5^c) he (himself appears as) a Father.

संस्तुतो दृश्यते bfkr, दृश्यते संस्तुतो m^1—मन्त्रेषु वक्रशः पादे bfkr, मनस्य वक्रशपादे m^1.—157-159^{ab} are found in *B* and m^1 only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samskārya*) In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7–9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāj*).

In the triplet 'Run past' (*ati drava*: x. 14. 10–12) the two dogs[a] (are praised) The following (hymn) 'Let them arise' (*ud īratām*: x. 15) is addressed to the Fathers[b].

उदीरताम् Am^1, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

[a] Cp. Sarvānukramaṇī *tṛcaḥ śvabhyām* [b] Cp Sarvānukramaṇī, *udīratam .. pitryam*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras: the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas[a].

उत्तरेण तु hm^1r^3, परेणैव r.—160^{ab} is found in Am^1 only, not in $bfkr^2r^5$ (nor presumably r^7).—च अभ° r, च म° hd, चाम° fk, वाम° b.—सहरचा च नाम यः B, सहरचाग्निना सह A, सहरचश्चना यमः m^1.

[a] That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharakṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam*: x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

स्वेतत्कव्यवाहनसंस्तुतिः Am^1, त्वाह कव्यवाहनमेव तु B (तु bfk, च $r^2r^5r^7$).—दैवस्य hm^1r^3f, दैव्यस्य br^5, देवस्य kr.—°सुरस्य च Am^1, °सुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm^1bfk, not in d.

33. Story of Saraṇyū: RV. x. 17.

162. Tvaṣṭṛ[a] had twin children, Saraṇyū as well as Triśiras. He himself gave Saraṇyū in marriage to Vivasvat.

त्रिशिराः सह hm^1bfks(RV.), (°युस्) त्रिशिराविह n, सदृशी च ह $r^1r^4r^6$, (°युस्) त्रिशिराश्च ह s(AV.).—सरण्यूं rs(RV.), सरण्युं hds(AV.), सरण्यू bfk.

[a] The following story, vi. 162–vii. 6, is quoted in the Nītimañjarī on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimañjarī in M.M.'s RV.^{2} vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saraṇyū, and Roth, Erläuterungen, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yamī were begotten on Saraṇyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्य्वां s, सरण्व्या $br^2r^5r^7$, सरण्योर् m^1, सरण्यीर् f, सरण्यू hd, सरण्यु n.—वज्जाते hm^1rbfkn (Nirukta xii. 10), जाते ते s.—तौ चाप्युभौ hm^1rbfk, तावप्युभौ s.—यमाविव MSS. rs, यमौ स्यातां s (AV.).—यमः hm^1rs, यमौ bfk. The last pāda in Sāyaṇa (RV.) reads: ह्यास्तां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m^1bd.—The last pāda is repeated in b, not in f.

1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed

स्दृा m^{1}rs, स्टृा bfk, सृृ्दा hd, दृृ्दा ns (AV), दृष्टा r^{1}r^{4}r^6 —मिथुनं MSS rs, तद्युग s(AV) —भूत्वापचक्रमे bfkrn, भूत्वा प्रचक्रमे s (cp Nirukta xii 10· प्रदुद्राव), भूत्वोपचक्रमे hdr^{1}r^{4}r^{6}m^1

2 But Vivasvat, in ignorance (of this), begot Manu on that (substitute) He (Manu) became a royal seer, like Vivasvat in brilliance

तस्यामजनयन् m^{1}bfkrns, तस्यां प्रजनयन् hd —राजर्षिरभवत्सोऽपि Am^1, राजर्षि-रासीत्स मनुर् Bns

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvastr, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय m^{1}br, विज्ञाप्य hdr^3, विजानाय f —अश्वरूपिणी hbrs (AV), अश्वमूरणी fk, आत्मरूपिणी s —वाजी MSS rs, अश्वो s (AV.) —सलक्षणः m^{1}bfkr^{1}r^{4}r^{6}ns, स्वलक्षणः hdr^3, °श्वलक्षणः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरण्यूश Am^1, सरण्यूस्तं Bn, सरण्यूस्तु s, सरण्युश्च s (AV) —विदित्वा Am^1, विज्ञाय Bns —हयरूपिणम् hm^{1}rfks, हररूपिणम् b, हरिरूपिणम् r^7.—मैथुनायोपचक्राम hm^{1}r, मैथुनायापचक्राम b. मिथुनायापचक्राम r^{2}r^{6}r^7, मिनायोपचक्राम fk

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS rs, योगेन s (AV.) —शुक्र fkdrns, शुक्रं hm^{1}s (AV), यक्रम् b —उपा-जिघ्रच्च bfr, उपजिघ्रच्च hdk, उपजिघ्रति r^{1}r^{4}r^{6}s (AV.) —तच्छुक्र rns, तच्छुक d, तच्छक्रं b, तकुत f, तच्छुक्रं hm^{1}s (AV). — The end of the *varga* is here marked by ९ in bfk, not in hdm^1.

2. Story of Saraṇyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'[a].

आघ्रातमात्राच्छुक्रात्तु rnf (°कु° f), °मात्राक्क्रात्तु b, °मात्राच्छुक्रात्तु h, °मात्रा-शुक्रात्तु d, °मात्राकुक्रा k, आघ्रायमात्राच्छुक्रं तत् s.—यौ सुताव् hm[1]bs, यौ सुताव् fkr, यौ तु ताव् s (AV.), यौ तु तौ r[1]r[4]r[6].—अश्विनाव् hdm[1]bfkrns, वाजिनाव् r[1]r[4]r[6].

[a] The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimañjarī quotes 7^{ab} also.

7. Yāska regards this as a story[a] of Vivasvat and Tvaṣṭṛ together in the couplet 'Tvaṣṭṛ' (*tvaṣṭā*: x. 17. 1, 2) which has Saraṇyū for its deity.

तृचे hdm[1]rbfk, तृचे r[6]r[7].

[a] Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatretihāsam ācakṣate.*

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3^{ab}) are addressed to Pūṣan, but the two next (3^{cd}) to Agni[a]; even the third (3^{c}) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also[b] (addressed to him).

द्वावाग्नेयाव् r[6]r[7], द्वाचाग्नेयाव् fk, द्वात्राग्नेयाव् b, द्वौ त्वाग्नेयाव् r, द्वौ त्वाग्नेय्या hd.—पौष्णस्तिस्रश्चान्याः परास्तु याः hm[1]r, पौष्ण पौष्णसस्याः परास्त्रियः b, पौष्ण पौष्णस्तस्या परपस्त्रिचः f, पौष्णः पौष्णस्तस्यापरस्तृचः r[2]r[5]r[7].

[a] The Sarvānukramaṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. [b] The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsaḥ*: 11–13), Soma is praised indirectly (*parokṣa*).

तृगचैका hr, तृगचै d, तु तचैका b, तु तत्रैका r[5]r[7], त्रैका fkr[2].

10 But the next (stanza), 'Rich in milk' (*payasvatī* · 14)[a], has the waters for its deities or is a benediction The (next) four[b] (stanzas x 18. 1–4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony[c].

अब्देवता॰ hm¹r, अब्देवत्या॰ bfkr²r⁵r⁷ —॰वादो वा hm¹r, ॰वाहः b, ॰वादः fk — मृत्योरन्त्ये m¹, मृत्योरत्ये hd, मृत्योरन्ते r, मृत्योः चातौ b, मृत्यो ग्रामौ f — क्लृप्ताश्च m¹r, क्लृप्ताश्च hd, क्लिप्तास्तु br⁵, क्लि.मंसु f — The end of the *varga* is here marked by २ in bfk, not in hdm¹

[a] The correct pratīka is *payasvatīḥ* [b] Cp Sarvānukramaṇī *catasro mṛtyudevatāḥ*, AGS iv 6 10 [c] Cp below, vii 15: *antyakarmaṇi*

3. Detailed account of the funeral hymn RV. x 18

B 11 The (stanza) 'These' (*ime* x 18 3) prays for long life for those who have escaped death, 'For the living this' (*imam jīvebhyaḥ* 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)[a].

आशास्ते m¹fk, आशास्त br — इमे ज्योग् r, इमो ज्यो b, इमे यो m¹, इमो यो (जीवन) f — आशास्ते m¹kr, ॰स्त f, आशास्तात् b — तेभ्यः परिधिकर्मणि br, मृतेभ्यः परिकर्मणि fkm¹ — This śloka is found in B and m¹ only.

[a] RV x 18 4 *imaṃ jīvebhyaḥ paridhiṃ dadhāmi*, cp Sāyana, AGS iv 6 9

12 'As' (*yathā*. x 18 5) is addressed to Dhātr; the next to Tvaṣṭr (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)[a]

तथैवाञ्जनकर्मणि B, तथा परिधिकर्मणि A the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *añjana* — This śloka is wanting in m¹

[a] Cp RV x 18 7· *imā nārīr*. *añjanena sarpiṣā saṃ viśantu*, AGS iv 6 11, 12

13 With the (stanza) 'Rise up, O woman' (*ud īrṣva nāri*. x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)[a]. The younger brother of the departed, repeating (the stanza), prohibits (her)

मृतं पत्न्यनुरोहति m[1], मृतं पत्यन्यनुरोहति hd, मृतपत्नी तु रोहती r, मृतं पत्नी तु रोहति fk, मृतं पत्नीं तु रेहतीं b, मृतमन्वारुरोहति r[1]r[4]r[6].—निगद्य m[1], निगत्वा hdr[3], निगद्यात् bfk, निगता r[1]r[4]r[6].

[a] Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b: *mṛtam patnīṃ tu rohatīṃ*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. Ṛgvidhāna iii. 8. 4: *devaro 'nvārurukṣantīm ud īrṣveti nivartayet*; and with *rohatīm* cp. below, vii. 130: *sūryām ārohatīṃ patim*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband)[a].

This śloka is not found in A, but in B and m[1] only.

[a] That is, by burning herself with him on the funeral pyre. On the whole history of *Satī* see Jolly, Recht und Sitte, in Bühler and Kielhorn's Encyclopaedia of Indo-Aryan Research, vol. ii, part 8, p. 67 ff.; cp. also Lanman, Sanskrit Reader, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9)[a] for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m[1] only.—The second line follows the reading of B; the reading of Am[1] is:

शान्त्यर्थं च जपत्यस्यां धनुरित्युत्तरामृचम् । (जपत्य° r[1]r[3]r[4]r[6], जपंत्य° b).

I have preferred the former, as it follows the text of the RV. (धनुर्हस्तादाददानो मृतस्य) and as अस्यां in A seems to make no sense.—यस्मादेताः (=तृचः) B, यस्मादेते (=तृचः) Am[1]: cp. next śloka.—श्मशाने चान्त्यकर्मणि B, श्मशानेष्वन्त्यकर्म सु Am[1] (°ष्वन्त्य° hdm[1], °ष्वन्त° r[1]r[3]r[4]r[6]).—The end of the *varga* is here marked by ३ in bfk, not in hd.

[a] Cp. AGS. iv. 2. 20.

4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7–9)[a] to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned[b], one should state the deity from the ceremony.

तृचस्यास्य r, तृचस्यादौ bfk, द्वृचस्यास्य Am[1].—देवतां मृत्युर् r, देवता मृत्युर् hdm[1], देवता मृत्युम् b, देवता मृत्यव् fk।

[a] I have preferred the reading *trcasya* to *dvrcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7–9) have been discussed with reference to their contents (in 12–15) The Sarvānukramaṇī states RV. x 18 7–13 to be *pitṛmedhāḥ* [b] Cp. note [a] on f. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)[a].

Now as to the following four (stanzas. x. 18. 10–13) here, 'Approach' (*upa sarpa*. 10) is addressed to the Earth.

प्रजापतिरसंभवे hm[1]rbfk, प्रजापतिरिदं जगौ r[1]r[4]r[6].

[a] Cp Sarvānukramaṇī on the last stanza of RV. x. 18: *antyā .. prājāpatyā vā sāgniruktā*, on which Ṣaḍguruśiṣya remarks. *sā cāgniruktā. aprakāśadevatābhidhānā* See his further discussion on the word *aniruktā* and my explanatory note, p 183.

18, 19. Their application is in the ceremony of collecting the bones[a] of the departed. Now with the last (stanza) 'In the future' (*pratīcīne*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'[b].

18[cd] follows the reading of Am[1] (°ह्यानि अप° r, °ह्यान्यप° hdm[1]) The reading of B is·

प्रतीचीन ऋचं त्वेतामपवृज्योत्तरासु तत् । (°ज्योतरासु bfk).

19 अहःसु Am[1], अहसु fkr[2]r[5]r[7], अहस्य b—दधुर् m[1], दध्युर् r[1]r[4]r[6], दधुर् hdrbfk (RV. x. 18 14: प्रतीचीने मामहनि . . दधुः)—इत्याशास्ते r, इत्याशांस्ते b, इत्याशांस f, अभ्याशास्ते Am[1]—न्ययाशिषः r, त्ययाशिरः b, °त्सुपाशिषः f, समाशिषः hdm[1]r[3].—मां rf (RV), मा m[1]bk.—प्रयतः fkr[2], प्रपतः b, द्रयतः r, प्रेतः m[1].—समजीवयम् bfr, °यत् k—19[cd] is found in B and m[1] only.

[a] Cp AGS. iv. 5 7. [b] This is an attempt to interpret the obscure last stanza of RV. x 18· *pratīcīne mām ahany iṣvāḥ parṇam ivā dadhuḥ*, &c If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam*: x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza: 1[cd]) is, however, addressed to Agni-Soma[a].

इतीदं तु A, इतीयं तु m[1], इदं सूक्तं B.—प्रथमाचास्तु Am[1], प्रथमायास्तु B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

[a] Cp. Sarvānukramaṇī: *āpaṃ gavyaṃ vā .. agnīṣomīyo dvitīyo 'rdharcaḥ.*

5. Deities of RV. x. 19–27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods[a] are incidentally mentioned (2). Now the hymn which contains a line of ten syllables[b] (x. 20. 1) is described as intended to avert evil (and) as connected with mind[c] (*mānasa*).

सूक्तमुच्यते Am[1], सूक्तमुत्तरम् B.

[a] 'Both the gods' (*ubhau devau*) is rather vague: the two mentioned in the second stanza are Indra and Agni. The Sarvānukramaṇī makes no reference to the deities of RV. x. 19. 2 and 6. [b] Meyer, Ṛgvidhāna, p. xxviii, thinks this line is here regarded as a whole hymn. [c] This hymn begins with a single verse instead of a stanza: *bhadraṃ no api vātaya manaḥ.* The Sarvānukramaṇī remarks: *ādyā ekapadā, pāda eva vā śāntyarthaḥ.* On this pāda cp. Oldenberg, Prolegomena, p. 511. 21[c] = Ṛgvidhāna iii. 8. 6[a]; cp. the whole śloka there:

> *daśākṣaraṃ tu śāntyarthaṃ bhadraṃ na iti saṃsmaret;*
> *nityaṃ japec chucir bhūtvā: mānasaṃ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha*: x. 22–24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam*: x. 24. 4–6) addressed to the Aśvins.

ऐन्द्राणाम् Am[1]b, ऐन्द्राम् fk, ऐन्द्राय r.

23. 'Happy' (*bhadram*: x. 25) is addressed to Soma; 'Forth indeed' (*pra hi*: x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat*: x. 27–29) are addressed to Indra: with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

परागसत् hm[1]bfk, परागसतः r.—मत्तः सन् hm[1]rb, मत्तः स r[1]r[4]r[6], मत्तेन f, मतेन k.

24. how he moves among beings, how he rains and protects[a] is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* x. 27 7–14)[b].

पाति Am¹, वाति B—°स्त्विन्नष्टाभिर् B, °स्त्विन्नर्धर्चे तु Am¹—°मूर्विति Am¹, °भूरिति B.

[a] Cp above, iv 34 *parās tu kathayanty agnim yathā varsati pāti ca* [b] The details regarding x. 27 given in this and the following ślokas (24–29) are altogether passed over in the Sarvānukramanī This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramanī

25. (The stanza) 'Seven' (*sapta*. x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fatted ram' (*pīvānam meṣam* 17) adores Agni, Indra and Soma·

मरुत स्तौति hdbfk, मरुतः स्तौति r—स्तौति वज्रम् A, पर्जन्य स्तौत्यु° B—The end of the *varga* is here marked by ५ in f only

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so. 17[ab]), while its second one (adores) Parjanya with Vāyu (17[cd]) 'Crying aloud' (*vi krośanāsaḥ*: 18) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am¹—सूर्यमेव तु Am¹, सूर्यमर्चति B.

27. 'These two of mine' (*etau me*: x. 27. 20) and 'This which' (*ayam yaḥ*: 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vṛkṣe-vṛkṣe*: 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām*: 23) the three

27[ab] follows the reading of hm¹rbfk, the reading of r¹r⁴r⁶ is:

एता वमौ स्तैताविति सूयेते वज्रमुत्तरा ।

चैन्द्रं bfr, चेन्द्र k, (धनु)श्चेन्द्री hd, चैन्द्री r³, चैन्द्री m¹r¹r⁴r⁶.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada*: x. 27. 23[d]) both Sun and Wind are praised together.

चन्द्यो hm¹r, चन्त्यो bfk.—सूयेते च पदे r, सूयते च पदे bfk, पदे सस्तूयते hm¹r²r⁵r⁷.

29. In the (stanza) 'This is thy life' (*sā te jīvātuḥ*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyaḥ*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा hm¹rb, सूर्यश्च एव वा fk.—विश्वो ह्यन्यस्तु Am¹, विश्वो हीत्यथ bfk, विश्वो हीत्यच r.—संवाद ऋषेः hm¹r, संवादमृषे f, संवादो मृषे k, संवादं मृषेः b.

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's[a].

B The daughter-in-law of Indra[b], seeing the gods had come, but Śakra had not come

30^{ab} follows the reading of B; the reading of Am¹ is:

युग्मा एव तु शक्रस्य अयुग्मा एव तु त्वृषेः। (°क्रस्यायु° hdm¹).

स्नुषेन्द्रस्या°m¹r, स्नुपेद्रस्या°fk, सुपेन्द्रस्या° b(इन्द्रस्य स्नुषा S).—°गतान्देवान् r, °गतान्देवा m¹, °गतां देवी b, °गता देवा fk.—30^{cd}–32 are found in B and m¹ only.—*The end of the varga is here marked by* ६ in bfk, not in m¹.

[a] Cp. Sarvānukramaṇī: *indrasya yujaḥ, śiṣṭā ṛṣeḥ*; Ārṣānukramaṇī x. 12: *indro yujām ṛcām ... śiṣṭānāṃ vasukraḥ*. [b] Cp. Ārṣānukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)[a] (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma[b].'

यज्ञं m¹bfk, यज्ञे r.

[a] Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30^{c} and 31^{a}, both found in B only. [b] Cp. RV. x. 28. 1: *mama .. śvaśuro nā jagāma: jakṣīyād dhānā uta somaṃ papīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

चणादित्य m¹b, चणादित्य k, क्षणादत्य f, क्षणादित्य r.—वेद्यामुत्तरस्याम् m¹r, वेद्यामत्तरस्याम् f, वैद्यामुत्तरस्याम् b.

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apāṃ napāt*) with the third and the fourth (stanza)

तृतीयया hm¹r, तृतीयेया b, तृतीयेया fk.—चतुर्थ्या hm¹rbf, चतुर्थ्या k—स्तुतो hm¹r³B, स्तुतिः r.

34. Now (the hymn) which (begins) 'Hither' (*ā* x. 31) is addressed to the All-gods; the one next to that, 'Forth' (*pra*. x 32), is addressed to Indra. One (stanza) 'Onward me' (*pra mā* : x 33. 1) is addressed to the All-gods, the following couplet 'Together me' (*sam mā* 2, 3) is addressed to Indra

एति hm¹f, एती b, एद्री k, प्रति r—वैश्वदेवं तु Am¹, वैश्वदेवं तत् B—उत्तरम् Am¹, उत्तमम् B—सं मेत्यैन्द्रो hm¹rbfk, तस्मात्त्वैन्द्रो r¹r⁴r⁶—द्वृचः m¹rbfk, द्व्यृचः hr³.

35 The following two (stanzas) adore Kuruśravana Trāsadasyava (x. 33. 4, 5)[a]. On the death of king Mitrātithi, the seer with the following

अर्चतः b, अर्चन्तः r²r⁵r⁷, अर्चन्त fk, अर्चन्ति Am¹—परे द्वे hm¹rbfk, परः पद् r¹r⁴r⁶—त्रासदस्यवम् hm¹r, त्रासदस्यव bfk—तन्नपातम् hm¹b, तन्नःपातम् fk, तं नपातम् r—The end of the *varga* is here marked by ९ in bfk, not in hdm¹.

[a] Cp Sarvānukramaṇī द्वे कुरुश्रवणस्य त्रासदस्यवस्य दानस्तुतिः।

8. The hymn of Dice: x 34. Deities of RV. x. 35–44.

36. four[a] (stanzas beginning) 'Of whom' (*yasya*: x. 33. 6–9) consoled his (Mitrātithi's) grandson Upamaśravas[b]. The hymn which (begins) 'The lively' (*prāvepāh*: x. 34) is called the praise of Dice.

प्रावेपा इति bfkr, प्रावेपा मेति hdm¹. *The Sarvānukramaṇī has the former pratīka*

[a] Another instance of *caturbhiḥ*=*catasṛbhiḥ* [b] *Tan-napātam* from 35 Cp RV. x 33. 7. *upamaśravo napān mitrātither ihi* See also Sarvānukramaṇī *mṛte mitrātithau rājñi . ṛṣir upamaśravasam putram asya (kuruśravanasya) vyaśokayat*

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth[a] praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice[b]. Two (hymns

beginning) 'They are awake' (*abudhram*: x. 35, 36) are addressed to the All-gods.

अनाद्यान् hdm¹s, तनाद्यान् bfkr²r⁵s.—37[a] in Sāyaṇa reads: अत्र द्वादश्यचाग्स्तौति.—नवम्याद्या च hm¹rṣs, °द्याथ B.—चानुशासति hm¹r, चानुशास्ति ṣ.—137[cd] (त्रयोदशी &c.) is found in hdm¹rṣs only, not in bfkr²r⁵.—अचांसु शेपा निन्दन्ति hdm¹, अचांसु शेपान्निन्दन्ति r, अचासु शे° r⁵, अचोसु शेपानेद्रत्य° f, अचांसुत् शेचां निंद्रंत्य° b.

[a] The first four pādas of 37 are quoted by Ṣaḍguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhir navabhis tv akṣāh kitavaś caiva nindyante.* Sāyaṇa also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.² vol. iv, p. 11.
[b] The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṛṣipraśaṃsā cākṣakitavanindā ca.*

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ*: x. 36. 12–14), to be addressed to Savitṛ; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)[a].

This śloka is not found in A, but in B and m¹ only.

[a] There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namaḥ*: x. 37) is addressed to Sūrya, 'In this' (*asmin*: x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)[a].

सौर्यमैन्द्रम् m¹k1, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—षष्ठ्या तु याः स्तुताः m¹r, षष्ठ्या तु या स्तुताः hd, षष्ठ्यां तु संस्तुता b, षष्ठ्यां तु संस्तुतः kr²r⁵i⁷, षष्ठ्यां तु संस्तुत f.—निपातिनीस्ताः hdr, निपातिनी ताः m¹, निपातिनस्ताः B.—सूक्तान्ते B, सूक्तान्त्यौ Am¹.—वैश्वदेवौ B, वैश्वदेव्यौ Am¹. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्त्यौ.

[a] There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yaḥ*: x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra-: x. 42–44), but in a hemistich (11^{cd}) of the last stanza of the Indra hymns (42–44)[a] Bṛhaspati[b] is praised.

चीणि ऐन्द्रा° r चीखेन्द्रा° hdbfk — °त्तमायासु सुतोऽर्धर्चे r, °त्तमायासु सतो र्धर्चे k. °त्तमायासु सतोऽर्धर्चे fr⁵ (या: r⁶). °त्तमायासु सतो र्धर्चे b. °त्तमायासु ऋर्धर्चे तु Am¹ (त्वर्ध° hdm¹) —40^{cd} and 41 in m¹ come after 48 (at the end of the story of Ghoṣā) — The end of the *varga* is here marked by ᥴ in bfk, not in hdm¹

[a] That is, in the last stanza of each of these three hymns, that stanza being a refrain

[b] *The Sarvānukramaṇī does not mention Bṛhaspati in the refrain of RV. x 42–44*

9. Deities of RV. x. 45, 46. Story of Ghoṣā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12^{cd}) Heaven and Earth (12^{c}) and the All-gods (12^{d}) are praised in the respective verses (*pacchaḥ*)[a].

°त्तमेन तु B, °त्तमा तु या Am¹ —पद्दो Bhm¹r³, पद्या° r

[a] The Sarvānukramaṇī makes no mention of this hemistich.

B 42. [a]Ghoṣā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years

पष्टि fm¹, षष्टि° bkrn —42–48 *are not found in* A, *but in* B *and* m¹ *only.*

[a] *The following story (42–47) is quoted in the Nītimañjarī on RV. i 117 7* —The author here goes back to the Aśvin hymns (39–41) mentioned in 40

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*)

महती चिन्ता fm¹bn, महती चिन्ता r, मही चिता k —मपद्ये हं m¹rn(g), प्रपद्ये ह b, प्रपद्दो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथैतौ m¹rn(g), यथैतो fk, यथान्तौ b, तयैतौ n —मामकस्तात m¹bfkrn(g), मामकौ तात n —आराध्यावाप r, आराध्यावाय b, आराधावप fk, आराधैवय m¹, आराधैवाप्त n, आराध्य माप n(g) —°भूतहनने fkr, °भूतहते m¹br⁵.— विषम् m¹fkr, धियम् r⁵, धिपम् b —44^{cd} (आयुरा° &c.) *omitted in* n

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised[a] by me.'

रूपवत्तां च rn, रूपवन्तां च b, रूपत्ता चैव f, रूपता चैव m[1]k.—प्रादुः MSS. and r, सिद्धाः n.—यै स्तोष्येते bfkn, यौ स्तोष्येते m[1], यैः स्तोष्येते r.—मयाश्विनौ bfrn(g), समाश्विनौ kn.—The end of the *varga* is here marked by ए in bfk, not in m[1].

[a] Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stosyete* or *yais tosyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *stosyete* is the form intended (cp. 46: *stutau* . . *aśvinau* . . *prītau*).

10. Story of Ghoṣā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vāṃ pari-*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यो वां परि m[1]n, सूक्ताति द्वे यो वां परि fk, सूक्तानि चीणि घोपा r, सूक्तानि चीणि योधा b.—भगान्तरम् m[1]bfkrn(g), भगान्तरे n.

47. विजरागोगां rn(g), विजरांरोगा k, विजरारोगा bf, विजरारोगान् m[1], विजरारोग° n.—सुभगां m[1]rn, शुभमाश् fk, शुभमाश् b.—सुहस्त्यं च सुतं rn, सुहस्त्यस्य सुतं f, सुहस्त्यं स्वसुतं m[1], सुहस्त्यसुतं b.—मुनिम् m[1]bfkr, मुनेः n, मनोः r[5]n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparṇābhyām*)[a] gave to Ghoṣā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्तत् m[1]bfk, ददतुस्तौ r.—यन्नासत्येति m[1]br, यं मासत्येति f, ये नासत्येति kr[2].—कीर्त्यते m[1]bfk, कीर्तिते r.—काक्षीवत्यै r, काक्षीवता fk, कक्षीवता m[1]b.—न तस्यामाजुरो नया f, ने तस्यामाजुरो नया m[1], न तस्यां माजुरो नया kr[2]r[6]r[7], न तस्यामाजरो मया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note [5]) his A MSS. (r[1]r[3]r[4]r[5]) do not contain the passage, and his three B MSS. (r[2]r[6]r[7]) have the reading न तस्यां माजुरोऽनया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

[a] This is probably meant to express that the Aśvins granted Ghoṣā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunthā by name She, desiring a son like Indra, performed very severe austerities [a].

सेक्ल्ती hm[1]fk, सेच्क्ती r (इक्न्ती S).—सुमहत्तप: hm[1]rk, सुमहत्तम: f, सुमहत्तप: b —*The end of the varga is here marked by* १० *in f only. It would have been more natural after the preceding ślokа, but the beginning of a story need not coincide with the beginning of a varga* By this division the tenth and the eleventh *vargas* contain four ślokas each

[a] Cp Sarvānukramanī *vikunthā nāmāsurī indratulyam putram icchantī mahat tapas tepe*

11. Story of Indra Vaikuntha

50 She then obtained from Prajāpati her desires (in the form of) various boons And Indra himself was born of her [a], as he wished to slay the Daityas and Dānavas

कामाँल्लेभे f, कामाल्लेभे k, कामाम्लेभे m[1], कामां लेभे hd, कामा लेभे b, काम लेभे r[1]r[4]r[6] —विविधान् वरान् m[1]bfk, सुमहत्तपा: A (probably an erroneous repetition of the end of the preceding line) —तस्यां hdm[1]rb, तस्याग् fk(S).

[a] Cp Sarvānukramanī. *tasyāh svayam evendrah putro jajñe.*

51. Once he was engaged in battle with the Dānavas Of them he slew nine nineties [a] and seven groups of seven.

एकदा दानवै: hdfk, एकदानवै: m[1], एकद्य दानवै: br[1]r[4]r[6] the reading of hdfk is the more probable, because the one दा would easily drop out before the other (as in m[1]), and to write एकद्य would be an obvious way of replacing the lacking syllable — समसज्यत: b, समसज्यते fk, समसज्जत r, समसज्जति hdm[1] —तेषा hm[1]r, चैषां bfk.—सप्तकान् B, सप्तधा Am[1].

[a] With *jaghāna teṣām navatir nava*, cp RV i. 84 13: *jaghāna navatir nava*; the latter words recur in Mahābhārata, ii. 24 19 (see Hopkins, JAOS, xxii, p 389) Cp BD vi 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

भित्त्वा r, भित्वा hdm[1]b, विलवा fkr[2]r[5]r[7].—खवाङ्ग॰ hm[1]r, खवत्त॰ bfk.—हैम-रौप्यायसीः Bm[1], हैमवत्यायसीः r[1]r[4]r[6], हैमशव्यायसी bd.—हत्वा hdrfk, छित्वा b.—पृथिव्यादिव्यव॰ hdm[1]bfk, पृथिव्यादिप्यव॰ r. Mr. A. B. Keith suggests the very neat correction पृथिव्यां दिव्यव॰ (i.e. divi̤ava°) owing to पृथिव्यां and दिवि in 53. I have, however, retained the reading given in the text, because no MS. has an anusvāra, because व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा in यथास्थानं is well explained by the आदि in पृथिव्यादि॰.—52^{cd} is wanting in r[1]r[4]r[6].

53. On earth he exterminated both the Kālakeyas and the race of Puloma, the archers, and in heaven the notorious (*tān*) offspring of Prahlāda.

व्युत्सादयामास hdm[1], व्युच्छा॰ r, व्युत्सादयत्सर्वान् b, व्युच्छादयन्त्सर्वान् r[2]r[5]r[7], व्युदयन् सर्वान् fk.—प्रह्लाद॰ fkr, प्रह्राद॰ m[1]b, प्रह्लाद॰ hd.—दिवि Am[1], अपि r, ऋपि b; fk omit two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is evidently in the right place here. Owing to this transposition the end of the *varga* is marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm[1].

12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and) puffed up with pride by reason of his might, he began to harass the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm[1]fk, राज्यं प्राप r, राध्यिप्य b.—This and the following śloka are omitted in r[1]r[3]r[4]r[6].

55. Now while they were being harassed by that same Asura of unlimited power, they fled for succour to Saptagu, most excellent of seers, in order that (the latter) should admonish him (Indra)[a].

वाध्यमानास्तु hdm[1], वाध्यानास्तु b, वध्यमानास्तु r, वधिमानास्तु f, वेधिमानास्तु k.—तेनापि bfkr, ते सर्वे m[1], ते सार्धम् hd.—तत्प्रवोधाय r, तत्प्रवोधाय b, तत्पुवोधाय fk, तत्प्रवाधाय hdm[1].

[a] Cp. *sa buddhvā caḁtmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and (so) he praised him with the (hymn), 'We have grasped' (*jagṛbhma*: x. 47)[a], as he took him by the hand.

स चैनम् hm[1]r, स एनम् bk, स एतम् f.

[a] Cp. Sarvānukramaṇī: *jagṛbhma . . saptagur vaikuṇṭham indraṃ tuṣṭāva.*

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three[a] (hymns) 'I was' (*aham bhuvam*: x. 48–50);

ततः स hm[1]rb, ततस्तु fkr[2]r[5]r[7] —बुद्धा r, बुद्दा fk, बुध्वा hdm[1], बुत्ता b —तुष्टावाहं hm[1]bf, तुष्टाव चाह r[2]r[5]r[7], तुष्टाव चाहं k

[a] Cp Sarvānukramaṇī on RV x 47 *sa saptagustutisamhṛṣṭa ātmānam uttarais tribhis tuṣṭāva*

58 proclaiming his deeds, which he performed in days of yore, and how he made king Vyamsa of Videha lord of Soma[a]—

यथाकरोच Am[1], यथाकरोत्स br, यथाक्षतेत्स fk —व्यसं hdm[1]fr, व्यसं r[1]r[4]r[6], व्यश्च k —सोमपति hm[1]r, सोमपतिर् r[1]r[4]r[6], सो उपतिं b, सो उपति (भुप) fk, सौमपति r[5] —
The end of the *varga* is here marked by १२ in bfk, not in hdm[1]

[a] There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikuntha (concluded). Story of Agni and his brothers: RV. x. 51–53.

59. by the curse of Vasistha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others[a]—

वैदेहो hm[1], वैदेह r[3], विदेहो bfkr —ईजे च Am[1], ईजे स bfkr —सारस्वतादिभिः hm[1]rfk, सास्वतो दितिः b

[a] *This stanza gives a parenthetical explanation about Vyamsa, the construction running on from 58 to 60.* The curse of Vasistha, it appears, relegated Vyamsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a '*lord of Soma*,' like himself (*somapati* being an epithet of Indra)

B 60. and (praising) his great power and his injury to foes,
and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe*: x. 50. 1) his own imperishable might

शक्तिमत्तां r, शक्तिमत्वा b, शक्तिमत्वा m[1]fk.—॰व्यपाक्रियाम् b, ॰व्यपाक्रिया f, ॰व्यपक्रिया m[1], ॰परिक्रियाम् r —नृषु सर्वेषु Am[1], विष्णुलोकेषु fkr, विष्णुलोके b —आत्मनो Am[1], आत्मन्ये (वा॰) B —वीर्यमक्षयम् hm[1]r[3], ॰वार्यमक्षयम् f, ॰वार्यमक्षयम् b, ॰वार्यम् क्षयम् r.

61. [a] When the brothers [b] Vaiśvānara, Agni Gṛhapati and Yaviṣṭha, Pāvaka, and Agni Sahaḥsuta [c] had been shattered by the Vaṣaṭ call,

भ्रातृप्यग्नौ b, भ्रातृवर्गो hdm¹r³r², भ्रातृवर्गौ (cp. *v. r.* vii. 116: वर्गैः and वाग्ने) fk, भ्रातृवर्गं n, अग्नौ च rp, अग्नौ तु r⁶r⁷ (भ्रातृषु S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतौ hdm¹r³r², सहस सुते r⁶, सहसः सुतौ r, °ख्रितैर्युते n.

[a] The following passage (61–81[ab]), as quoted by an old MS. (p) of Ṣaḍguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11–22. Parts of the story are also quoted by the Nītimañjarī on RV. x. 51. 8. Cp. Sāyaṇa's introduction to RV. x. 51 (with var. lect. in M. M., RV.² vol. iv, p. 16). [b] My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣv agnau*, is here confirmed. Only one letter (*ṣ*) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkāreṇa vṛkṇeṣu bhrātṛṣu*), not a single letter is wanting. [c] Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gṛhapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasaḥ suta (shortened for the sake of metre to the compound form Sahaḥsuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agniḥ pāvakaḥ, sahasaḥ sutayor vāgnyor gṛhapati-yaviṣṭhayor vā anyataraḥ*; according to Ṣaḍguruśiṣya, Agni Gṛhapati and Agni Yaviṣṭha are *sahonāmnaḥ putrau*.

62. Agni Saucīka departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters [a], (and) the trees.

अपचक्राम Bn, अभिचक्राम Am¹.—देवेभ्यः B, सौचीको Am¹.—सौचीकोऽग्निर् BS, मयादग्निर् Am¹p.

[a] Cp. Sarvānukramaṇī: *saucīko 'gnir apaḥ praviśya.*

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

ग्नौ MSS., ऽग्निम् n.—°वेचन्त br, °वेचन्त hdm¹, °चेचत f, °वेपन्त p.—देवा हत्वासुरान् hdfrn, हत्वा सर्वान्सुरान् b.—युधि hrm¹p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm¹, after the preceding line in b, not at all in dfk.

14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa [a] espied him from afar. Both of them, taking him with them, went to the gods.

वरुणश्चान्वपश्यताम् hm¹rf वरुणश्चैव पश्यताम् n (यमे मैत्रा)वरुणौ चान्वपश्य ताम् b —वमाविन Am¹p वमी चैन bn

ª On Varuna s powers of v s on cp above III 134

65 On seeing him the gods said 'O Agni, bear our oblations, and accept boons ª from us, do thou O brilliantly shining one, attend upon us,
B do thou thyself graciously make the paths trodden by the gods easy to traverse'

दृष्ट्वा देवास्त्वेन hdrp दृष्ट्वान्त्वेन m¹ देवाश्चैनम् bn देवा चैन fk —वर Am¹ वरान् np वरा b वन् f (वह)न् k —चास्मत्तम् hm¹np चास्मात्तम् b चात्मान fk मत्तय r —देवयानान् m¹ देवयानात् f °जानात् k देवयाना bn —सुगान्पथ fm¹n सुगा न्पथ b —The third line of 65 is found in bfkm¹n but not in hdr

ª The reading *varan* seems preferable to *varam* because several boons are asked by Agni (73 74) and especially because the express on *sarvan eva varan daduh* is used in 76

66 Agni then answered them 'What all ye gods have said to me I will do, but let the five races enjoy my priesthood' ª—

°चाय तानमिर hrbk °च तदाग्निस्तान् p —विश्वे देवा m¹rbfkn वैश्वानरा° r¹r⁴r⁶, विश्वे ब्रूत hdr³ विश्वे क्रूत p —यदूच माम् b यदृच मा fk यद्राच माम् m¹ यदात्य माम् r, °य दातु मा r¹r⁴r⁶, यथात्त माम् p यथाक्रमात् hdr³ प्रयच्छत n —जुषन्ता तु Am¹p जुषन्ता च B —होत्र hdm¹r³pB हौत्र r

ª Cp RV x 53 5 *pañca jana mama hotra n jusantam*

67 now the fire at the entrance of the shed (*śalamukhya*) that which is brought forward (*pranita*)ª, the son of the Lord of the House ᵇ, the northern and the southern fire these are held by tradition (*smrta*) to be the five races

शालामुख्य hdm¹r³bp शाखामुख्य fk शाल्यमुख्य r —The end of the *varga* is here marked by १४ in bfk not in hdm¹

ª That is the Ahavan ya fire ᵇ That is the Garhapatya fire

15 The meaning of pañca janāh.

68 Men, Fathers, Gods, Gandharvas Serpents Demons ª,
B (or) Gandharvas Fathers, Gods Asuras, Yakṣas (and) Demons ᵇ

मनुष्याः पितरो hm[1]r, मनुष्याः पशवो bfk.—यचराचसाः m[1]bf, (असुरा) राचसा-साया p.—68[cd] is found in m[1]bfk, but not in hd, nor is it mentioned in r.

[a] The last two are probably meant to form one group so as to make five altogether. [b] This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yakṣas are there omitted: *gandharvāḥ pitaro devā asurā rakṣāṃsīty eke.* (Cp JRAS., 1894, p. 20.) Here also the last two, Yakṣas and Rākṣasas, are meant to form one group. The two lists in 68[ab] and 68[cd] have four classes in common: *pitaraḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska[a] and Aupamanyava state these to be the five races. Śākaṭāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्कौपमन्यवावेतान् hdr, यास्कोयमन्यवावेतान् r[1]r[4]i[6]m[1], यास्कोयंमनचैवेतान् k, चास्कोपमनचैवेतान् p, यास्कोयमत् चैवेतान् b.

[a] In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note [b]) which is practically the same as that of 68[cd]; while what he states to be Aupamanyava's opinion is that attributed to Śākaṭāyana in 69[cd]. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68[ab] (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāpsarasaḥ, sarpāḥ, pitaraḥ*; see Roth, Erlauterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).
B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च b, यजमानश्च hdm[1]rfkp.—°ध्वर्युस्तथोद्गा° m[1], °ध्वर्युश्च उद्गा° fkr[2], °ध्वर्युरघो° b.—ब्रह्मा चेति m[1], ब्रह्मणे तान् b, ब्राह्मणे तान् fkr[2].—वदन्ति तान् m[1], वदति तान् b, वदाति तान् fkr[2].—70[cd]–72 are found in bfkr[2]m[1], but not in A.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya[a] Brāhmaṇa[b]—

'and (continued Agni) whatever other terrestrial creatures (*pṛthivījātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m¹fkr².—ये यज्ञियाः b, ये यज्ञियो fkr², पयज्ञिकाः m¹ (cp यज्ञियासः in RV x 53. 4)—The end of the *varga* is here marked by १५ in bfm¹, not in k.

[a] See above, 69, note [a] [b] 67–72[ab] is a parenthetical explanation of *pañca janāh*

16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice[a],

अध्वरेऽध्वरे hm¹r, अथवेरे वरे b, अध्वरे (only) f, एवमध्वरे kr²

[a] This and the following śloka are based on RV x. 51 8

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पशुः bdm¹r³bfkr², पयः पशुः r, (सोम) वयः पशून् p —मद्देवत्यानि m¹n, मद्देवत्या तु hdr³, मे देवत्यानि fkr², मद्देवत्यानि bpr¹r⁴r⁶—°देवतोऽस्तु च m¹krp, °देवतोऽस्तु च f, °देवतोऽस्तु च b, °देवतोऽस्तु हि n, °देवतस्तुचः hdr³.

75 This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñah*: x. 51. 9[c]); and he (became) Svistakrt (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यार्धि r³, इत्येतत्प्रत्यर्धि hdrbfk, एव प्रत्यूचुः n.—यस्य Am¹r⁵, तस्य bfkr².—75[ab] is found in hdr³fkr²r⁵n, but is wanting in r²r⁴r⁶m¹p

76 and thirty gods[a] gave all (these) boons Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r, चैव p, चैवास्य bf—सर्वानेव hm¹r, सर्वानेतान् bfp—देवैः पुरस्कृतः hm¹r, देवैश्च संस्तुतः bfkn (°स्त° f)

[a] Cp RV x 52 6; see my 'Vedic Mythology,' p 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of Hotr (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m[1], विधूयान्नानि hd, विधूमानि f, विधूयमानि k.—होत्रम् hdm[1]r[3]bk, हौत्रम् fr: होत्र is the word used in RV. x. 51. 4.—दिव्यात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m[1]bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54–57.

78. His bone became[a] the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजनं hd, सुगन्धे तेजनं b, सुगंधं तजन (°नत् kr[2]) fkr[2].—स्नायु hdm[1]p, स्नायुः bfr, प्रायुः kr[2], सुचु r[1]r[4]r[6].

[a] The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gachatu vātam ātmā, &c.* Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā[a] plant; his marrow, sand and gravel;

केशास्तु hd, केशाश्च bfkr.—नखानि च hm[1]rbfk, नखास्तथा p.—अन्त्राणि hdr, अंत्राणि fk, आंत्राणि b.—चैवाप्यवका bfkp, शैवलास्त्वेव hdm[1]r.—°तशर्कराः hdm[1]bf kr[2]p, °तशार्कराः r[3], °तकर्कराः r.

[a] Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva°*) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'[a] (*mahat*: x. 51–53)

विविधा hdm[1], विविध° fk, विविधं br.

[a] Cp. Sarvānukramaṇī: *agniḥ . . . devaiḥ samavadad uttarais tribhiḥ.*

81. conversed. Now the two following (hymns) 'That of thee' (*tāṃ su te*: x. 54, 55)[a] after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (vidhum dadranam x 55 5) Sun and Moon are praised

ऐन्द्रे सूक्ते hm[1]r ऐन्द्रसूक्ते fkp ऐ सूक्ते b — सु ता सु ते bkr सु ता सु ते f सुता सु ते h सुता स्तुते d — 81[cd] and 82[ab] are not found in A but in B and m[1] only

[a] On the pratīka tam su te see my note in the JRAS 1894 p 15 showing the constant confusion in the MSS between suta and stuta (cp also the various readings of sahahsute above 61)

B 82 The praise here also appears as of Breath and of Soul[a]

The two (hymns) 'This' (idam x 56 57) are addressed to the All gods In the second (57)[b] there is a triplet (3–5) to Mind (manas)

वैश्वदेवे च hm[1]r °देवस्था b °देवस्था fk — द्वितीयेऽर्यमणस्तृच hdr[3] द्वितीयेऽर्यमणो तृच r द्वितीयर्यणो तृच m[1] द्वितीये गिरिसा स्तुति fkr[2] द्वितीयेगिरसा स्तुति b — The end of the varga is here marked by १८ (instead of १७) in bfk not at all in hd

[a] RV x. 55 5 is commented on in this sense also in Nirukta xiv 18 Cp BD vi. 134 136 [b] This pada (82[d]) in B is identical with 102[d] in A and B and may have been due to its occupying a similar position on the following page in the original of B In any case there is no mention of the Aṅgirases in the text of RV x 57 Nor is there any trace of Aryaman in it On the other hand manas is invoked to return in x 57 3 5 I have accordingly made the emendation मनसस् (cp 85[b]) र्यमणस् is probably due to मनसस् by the loss of one स becoming मनस् the lacking syllable then being supplied by र्य with the consequent change of न to ण

18 Story of Subandhu RV x 57-59

83 The first (stanza) is addressed to Indra (x 57 1) the second to Agni (2), the last (6) has the Soma (mentioned) in it (tat) for its deity

B This (hymn) praises the Fathers[a] also (and) should be recited (in that sense) by priests (artvija)[b] The hymn[c] (beginning) 'Which' (yat x 58) coming next after that

प्रथमैन्द्री द्वितीयाग्नेय hm[1]rbfk प्रथमा त्वैन्द्र्यथेन्द्राग्नी r[1]r[4]r[6] — तत्सोमदेवता hdm[1]rfk, यच्चोमदेवता b — 83[b] in r[1]r[4]r[6] appears as आर्त्विज्यामपर तु यत् which is practically identical with 83[d] This indicates that though 83[cd] does not occur in A (but in Bm[1] only) it was known to the copyists of some A MSS — आर्त्विज यत्तदु b आर्त्विज्य यदु f आर्त्विज्य च यदु kr[2] आर्त्विज वा यदु m[1] — उत्तरम् bm[1]fkr[2]

[a] The pitarah are invoked in x 57 5 [b] Cp Sayana s introductory remark on RV x 57 mahāpitryayajñe py etad ṛtvigbhir japyam [c] Suktam belongs to 84

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

नष्टकामस्य m[1], पञ्चकामस्य fkr[2], यञ्चकामस्य b.—संमोहान्नवृसंज्ञस्य fkr[2], सांमाद्दांतष्टसंज्ञस्य b, संमोहाच्च विसंज्ञस्य m[1].—शत्रुणाभिहतस्य m[1], शत्रूणाभिहतस्य b, शत्रूणां द्मिहतस्य fkr[2].—तु bfkr[2], च m[1].—This śloka is found in B and m[1] only.

85. Subandhu's life is (here) recalled[a] (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku[b], the Rathaproṣṭha[c], cast off[d] (*vyudasya*) his domestic priests

जीवावृत्तिः hm[1]r, जीवाधुर्त्तिं b, जीवाधूर्ति f, जीवाधूर्त्ति k.—सुवन्धोर्वा hm[1]b, सुवन्धोर्था fk, सवन्धोर्वा r.—यदि वा hm[1]rb, यद् वा f, याद् वा k.—मनसः स्तवः m[1]r, मनस स्तवः hdbfk (°व bfk).—°क्ष्वाको hdrbfk, °क्ष्वाकुः r[1]r[4]r[6], °क्ष्वाके m[1] (cp. *v. r.* 96).—रथप्रोष्ठः br, रथप्रोष्ठाः f, रथप्रोष्टाः kr[2], रथप्रोष्टान् hr[3], °ष्ठान् d.

[a] In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84). [b] Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *aikṣvāko rājāsamātiḥ*. [c] Cp. RV. x. 60. 5: *asamātiṣu rathaproṣṭheṣu*. [d] This word belongs to 86; cp. Sarvānukramaṇī: *purohitāṃs tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)[a]. The two crafty priests named Kirāta and Ākuli[b]

द्वैपदा ये hd, द्वैपदा ने b, द्वैपदान्ये m[1], द्वैपदान्ये f, द्वैपदान्ने k.—किराताकुली bkr, किराताकुलि f, किरातौ कुली hdm[1]r[3]g, कली r[1]r[4]r[6]r[5].

[a] Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*. [b] On these two names cp. ŚB. i. 1. 4[14] and the Śāṭyāyanaka in M. M., RV.[2] vol. iv, p. 167, and var. lect., pp. c–cvii.

87. Asamāti made his domestic priests; for he considered them the best[a]. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधत्त hm[1]r, पुरोवंतौ fk, पुरोवंतः b.—वरिष्ठौ hm[1]r, वसिष्ठौ fk.—गत्वा hdr, युक्ता fk, wanting in b.—गौपायनानभि hdm[1]r, गोपायनान्नहि b, गोपायनानिह fk.—None of the MSS. mark the end of the eighteenth *varga*.

[a] Cp. Sarvānukramaṇī: *māyāvinau śreṣṭhatamau matvā purodadhe*; cp. Ṣaḍguruśiṣya, p. 153.

19. Story of Subandhu (continued).

88 fell upon Subandhu with their crafty power and their magical art (*yoga*) From the pain (caused) by their attack, he swooned and fell

मायाबलाञ्च hm¹r, मायाच यौषाञ्च b, मायालयालवाञ्च f, मायालयालवध k — सुबन्धुम् hdm¹rfk, वसुधम् b — °भिपेततुः hdrb, भियेचतुः f, °भियेवतु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)[a], they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers[b],

स्वासुम् hm¹rb, स्वसम् f, स्वम् k. — आलुच्य m¹r, आलोच्य hdr³r⁵, आलुप्य r², आलुप्य b, अभिलुप्य fk — गतासौ hdm¹r, भातरि bn, omitted in fk.

[a] Cp Sarvānukramanī *subandhoh prānān aciksipatuh* [b] 89^{cd} and 90^{ab} are quoted in the Nītimañjarī on RV v 60 12

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā* x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat* x. 58)[a].

जेपुः hm¹r, ययुः bfk. — मनआवर्तनं तस्य bfk(S), मनशावर्त्तनं तस्य r², मनशावर्तयन्तोऽस्य hdm¹r — भ्ययुः hm¹rb, भ्ययः fk

[a] Cp Sarvānukramanī *mā .. svastyayanam japtvā . yat . mana āvartanam jepuh*

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri·* x. 59), they muttered with a view to remedies is the first triplet of the hymn (1–3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)[a].

भेषजार्थं hd, भैषजार्थं m¹r (cp RV x. 59 9 भेषजा) — तत्र hdm¹r³r², त्वच r, प्रेति bfk (the pratīka of RV. x. 59, because 91^{ab} is wanting in these MSS)

[a] Cp Sarvānukramanī *pra tari .. nirṛter apanodanārtham jepuh*

92. Now the three verses 'Not at all' (*mo su*: x. 59. 4^{abc}) are addressed to Soma, the last (4^{d}) to Nirṛti[a]: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asunīti.

मो प्विति तु hm[1]r, मो प्वित्यस्याः bf, मो छितस्याः k.— नैर्ऋती r, निर्ऋती hdr[3] bfkr[2].—०नीतिः स्तुतिः परे h, ०नीतिस्तुतिः परे d, ०नीते स्तुतिः परा r, ०नीतैरतः परे bf, ०नीतैरतिः परे k.

[a] The statement of the Sarvānukramaṇī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska [a] thinks the last verse (59. 6^d) is addressed to Anumati.

The end of the *varga* is here marked by ११ in bfk (not at all in hdm[1]) thus giving five and a half ślokas to this *varga* (if 91^{ab} is included) and leaving five and a half for the next.

[a] Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6^d.

20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti
94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodasī*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमस्य bkr, मस्य f, सोमस्तु hdm[1].—ऋचि तु स्मृताः hdr[3]m[1], इति तु स्मृता r, रिचः संस्तुताः b, ऋच संस्तुताः f, ऋच संस्तुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble [a].

ये hdm[1]r, ते bfk.—त्सद्य hdr, चैव m[1], त्विन्द्र b, (तुष्टुवि)त्स्विद्र f, तस्विद्र k.

[a] Cp. Nirukta iv. 21: *rapo ripram iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas [a] 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐक्ष्वाकुम् hdr एक्ष्वाकुस् f, ऐक्ष्वाकु k, ऐक्ष्वाकम् bm[1] cp the various readings above, vii 85 and v 14

[a] Here we have ṛgbhiś catasṛbhiḥ but in vi 41 ṛgbhiś caturbhiḥ

97. And their mother[a] praised the king with (the stanza) 'Of Agastya' (*agastyasya* x 60 6) [b]The king, having been (thus) praised, went to the Gaupāyanas full of shame

अगस्त्यस्येति माता च hdrbfk अगस्त्यस्य स्वसा माता n — स्तुतः स bm[1]rs स्तुतः स fk, स्तुतश्च hd — सव्रीडस् hdr, व्रीलुस् b, omitted in fk, सुमीतस् s (स्तुतोऽसमाति) सहष्टः n

[a] Cp. Ār-ānukramaṇī x 24 svasaggastyasya mataesam [b] The following passage (97^{cd}–101) is quoted in Sāyaṇa on RV x 60 7 Parts of it (97–98^{ab}, 99^{cd}–100^{ab}) are also quoted in the Nītimañjarī on RV x 60 12

98 As among the Atris[a] they had also praised Agni with a dvipada hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)[b] is the spirit

मुक्तिनाय॰ bfkn मुक्तिनाय r मुक्तिनैपा Am[1] — द्वैपदेन यथाविधु hm[1]rfkn(h)s यदतु n यद्तु n(m) द्वैपद् यत्तदविधु r[1]r[4]r[6] द्वैपद् यत्तदविधु b — अभिरथत्र॰ hdm[1], अपिरिथत्र॰ r, अथापिरत्र॰ bfs अथापिरपि k. — एताम् rs एनान् m[1], चैनाम् b चैनाम् fk, देवान् hdr[3] — परिधमु॰ s पराव्यसु. Am[1]r[5], परैत्यसु b, परैत्सुमूल् fkrn — The end of the varga is here marked by २० in bfk not in hdm[1]

[a] That is, in RV v 24 [b] Cp Sāyaṇa on RV x 60 and his quotation from the Śaṭyāyanaka in M M, RV[2] vol iv, p 175

21. Story of Subandhu (concluded) Deities of RV. x. 61–66

99 of Subandhu, that of this scion of Ikṣvaku also has been guarded by me desirous of the welfare (of both)' Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pavaka*),

सुबन्धोरस्य चैक्ष्वाकोर् r[1]r[4]r[6]br[2], सुबन्धोरस्य चैक्ष्वाको fk, सुबन्धोरस्य चेक्ष्वाकोर् s, सुबन्धुरस्य चैक्ष्वाकोर् hdm[1], सुबन्धुरस्य चैक्ष्वाको r — हितार्थिना bm[1]rs, हितैषिणा b, हितैषिणा fk. — प्रदायासुं hm[1]r[3]r[2]s, ॰यासु bk, ॰यासु f ॰यासून् r, ॰यासु n, ॰यासु n(hm) — जीवेत्युक्त्वा hm[1]rs, जीव त्युक्त्वा fkn, जीवत्युक्त्वा b — च hm[1]r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayaṃ mātā*: x. 60. 7).

त्रिदिवं प्रति hm¹r, त्रिदिवं पुनः bfkn.—हृष्टास्ते hdm¹r, शेपेण bfkr².

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)[a].

[a] According to the Sarvānukramaṇī, they summoned back his life with stanzas 7–11: *parābhiḥ subandhor jīvitam āhvayan.*

102. And in the (stanza) 'This' (*ayam*: x. 60. 12) they individually (*pṛthak*) touched him with their hands when he had recovered his spirit[a].

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam*: x. 61–66). In the second (62) there is praise of the Aṅgirases.

लब्धासुं r, लब्धासुं fk, लब्धासुं hm¹b (लब्धसंज्ञं S).—इत्यस्यां hm¹r, इत्यृग्भ्यां bfk.—°स्पृशन् hdrk, °स्पृशत् b.—°ङ्गिरसां स्तुतिः hdrb, गिरिसा स्तुतिः k, °ङ्गिरसा स्तुतिः f (cp. 82).

[a] Cp. Sarvānukramaṇī: *tam antyayā labdhasaṃjñam aspṛśan.*

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra[a]. 'May he now prosper' (*pra nūnam*: x. 62. 8–11)[b] and the rest are a praise of Manu, son of Savarṇā (*sāvarṇya*)[c].

सख्यं चेन्द्रेण सह कीर्तयन् hdr, दानं च सकां चेन्द्रेण शाश्वतम् bm¹, दानं च सखा चैवे शाश्वतं f.—सावर्ण्यस्य hm¹fr (=RV. x. 62. 9), सावर्णस्य bk.—103^{cd}–106 are omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by २१ in bfk, not in hdm¹.

[a] Cp. v. 164. [b] Sāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8: neither comes from the BD. [c] The Sarvānukramaṇī has the metronymic form *sāvarṇi*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇi*. Cp. BD. vii. 1.

22. Details of RV. x. 63–66. Deities of RV. x. 67–72.

104. And for the sake of long life for him the seer praises the gods: (so) he came upon 'Her that well guards' (*sutrāmāṇam*: x. 63. 10) (and) 'Her that is great' (*mahīm ū ṣu*)[a]. 'Of Dakṣa' (*dakṣasya*: x. 64. 5) is (in) praise of Aditi.

स्वौत्यभयादृषिः hm¹r, सौत्यंभयात्यृषिः bfk (सै॰ bk).—मह्रीमू षु hm¹bf, मह्रीसु षु d, महिमू षु r, महिमूषि kr²

ᵃ AV vii 6 2; VS xxi 5, TS i 5 11⁵; quoted in AB. i 9 8, ĀŚS. iv. 3 (cp. Sāyana on RV. x. 63 10) It does not occur in the Kashmir collection of khilas

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63 16) is (in praise) of Pathyā svasti[a]; 'Welfare to us' (*svasti nah* 15) is (in) praise of the Maruts[b]; for it is stated in the texts of the Adhvaryus[c] (with regard to it) 'He repeats the stanza addressed to the Maruts'

पथ्यास्वस्ति b, पथ्यास्वस्ति m¹fkr, पथ्यास्वस्तिं hd — आध्वर्यवेषु हि hdm¹r, आथर्यवे ऽपि हि b, आर्यवेय हि fk

ᵃ Here Pathyā svasti is one goddess, otherwise Pathyā and Svasti are treated as two goddesses, as in Naighantuka v 5 ᵇ According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti, but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse ᶜ This is evidently a passage from a Brāhmana of the Yajur-veda

106 So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuna; 'Bhujyu from distress' (*bhujyum amhasaḥ*: 12) is addressed to the Aśvins[a].

मध्यमा तु m¹, मध्यमा नु hdrfk, मध्यमात् b.

ᵃ None of these details about 65 are given in the Sarvānukramanī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*[a] (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Bṛhaspati; 'The auspicious' (*bhadrāḥ*: x 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

स्तौत्यपि च r, स्तौत्या hdm¹.—वाचं च मध्यमाम् m¹r, वाचमध्यमाम् bd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m¹ also, not here, however, but between 103ᵃᵇ and 103ᶜᵈ.—अथेमां r, इमां hdm¹bfk (one syllable short) —भद्रा hm¹r, रुद्रा bfkr² —आप्रियः hdm¹bf, आप्रियाः kr², आग्रियः r, (अथाप्रियमथ)ाग्रयः r¹r⁴r⁶.

[a] *svasti dorca* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, Vāc is mentioned and Manu might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor Vāc occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to Bṛhaspati (67) Brahmaṇaspati (appears) in a hemistich (7^{cd}). In the hymn to the All-gods here (72) Bṛhaspati is also praised in a hemistich (2^{ab}): (that is) in the one beginning 'Brahmaṇaspati' (72. 2^{ab}) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)[a].

These three lines are entirely omitted in hdr; m[1] omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पते b (108^b).—लिङ्गवाक्यानिकारभः b, लिङ्गवाक्यविकारते fk, लिङ्गं वाक्यं विकारते m[1].—The end of the *varga* is here marked by २२ in bfk.

[a] That is, in both hemistichs Bṛhaspati is praised under the substituted alternative name of Brahmaṇaspati. 67. 7^{cd} as well as 72. 2^{ab} begins with *brahmaṇaspatiḥ*.

23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to Brahma, Bṛhaspati praised next (*atha*)[a] with a hymn (71)[b].

अमृतं hdm[1]r, अजरं bfk.

[a] That is, after the one last mentioned, the Āprī hymn, in 107. [b] This śloka is quoted by Ṣaḍguruśiṣya on RV. x. 71 and by Sāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the Veda (as the subject of the hymn).

जीवनार्थं hm[1]r, °नार्थे bk, जीवितार्थे f.—प्रायेणात्र हि hm[1]r, °णात्तत्तु b, °णात्तसु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed.

स्तव hm¹r स्तव k स्तवम् bf —यथाभिर्निन्द्यते hdm¹r तथा हि निन्द्ते b तथाहि निन्द्ते r² तथा हि निन्दिते fk —चर्मिं b चर्मि fk लुमिं r च्छर्मि hdm¹ —न्यामिर् hm¹rfk (सूक्ते) नामिर् b

112 And how the wise found that (speech) when she was located among the seers[a], and how they divided her at the sacrifice—all this is here told in the third (stanza x 71 3)

यथैताम् bfk ये चैताम् hm¹r ये चैनाम् d —°न्वविन्दन्त m¹r °न्वविन्दन्ते bfk °न्वविन्देत b च विन्देत d —विद्वासर्पिगता सतीम् bm¹ विद्वासर्पिगता सतीम् r² विद्वासर्पिगता सती f विद्वासर्पिगता सतीम् hdr³ विद्वास ष्वपिता शचीम् r —यथा च व्यव्रजन् fk यथा च व्यभन् b तथा च ह्यभजद् hdm¹r —तदचोक्त m¹r तदाचोक्त bfk तद्युक्त hd

[a] Cp RV x 71 3 *tam anvavindann ṛṣiṣu praviṣṭām tām ābhṛtya vy adadhuḥ purut a*

113 But in the tenth the wise man is lauded (x 71 10), while in the last stanza he (the seer) states the distribution (*viniyoga*) of the (four) chief priests and of their rites at the sacrifice

दशम्या hm¹r³f दशम्या bkr —त्वचा hm¹r तृचा b तुचा fr²r³ —यज्ञे hm¹r चैरf यचैर् k ययचैर् b —The end of the *varga* is here marked by २३ in hm¹bfk not in d

24 Deities of RV x. 72–84 Khilas

114 Now in the following (hymn x. 72) Dakṣa[a] is praised and also the eight sons of Aditi[b] Dhatr, Indra, Varuna, Mitra, Amśa, Surya Aryaman, Bhaga[c]

तु स्तूयते चोत्काष्टौ hdm¹ तु स्तूयते चोत्का चाष्टौ r तु स्तूयते चाश्चत्काष्टौ r¹r⁴r⁶ तु सूचाच्काष्टौ b तु सूचात्काष्टौ f —चैवादिते m¹r चैवादिते fk चैवर्दिते b चैवा दिस् hd चादितये r¹r⁴r⁶ —मित्रोऽश्च सूर्योऽर्यमा hdm¹r मित्र सूर्यायागो र्य b मित्र सूर्यथागो र्यमा f

[a] *The corruption of the text is here probably due to a contract on by wh ch the MSS nearly always remove the hiatus between the pādas of a line The verb stuyate* indicates that a nominative singular follows The conjecture *dakṣo* cannot be sa d to have palaeographical support but I could see no other possibility of emendation. Dakṣa is ment oned in the fourth stanza *ad ter dakṣo ajayata dakṣad v ad tiḥ pari* and is invoked in the fifth *aditir hy ajaniṣṭa dakṣa ya duh ta tava* The Sarvanukraman throws no light on the passage the hymn being s mply described as *daivam* [b] Cp stanza 8 *astau putraso ad ter ye jataḥ* [c] Cp the enumeration of seven Ād tyas in ix 81 (where five of the above names occur) and the list of twelve (B) in v 147 (where seven of these names occur) On the names of Ād tyas cp my Ved c Mythology § 19 p 43

115. The two hymns (beginning) 'Thou hast been born' (*janiṣṭhāḥ*: x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su*: x. 75) the streams (*sravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhānataḥ*) in seven groups of seven[a]. 'Hither you' (*ā vaḥ*: x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhrapruṣaḥ*: x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकैर्वर्गैः hm¹r, सप्तकैर्द्वमि b, दशकैर्वामे fkr³(r²?): cp. *v.r.* vii. 61.—प्रधानतः hm¹r, द्युभक्तायः f, द्विभक्तायः kr³(r²?), द्युरक्तायः b.

[a] This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam*: x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā*: x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)[a],

मान्यवे r, मान्यवेन् h, मान्यवेंन् d, मान्यते bfk.—मम व्रते hm¹r, म व्रते bfk.

[a] This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hṛdayaṃ te dadhāmi*. It is thus described in the accompanying Anukramaṇī: *mama: prājāpatyo hṛdyo, vaiśvadevam tu, vivāhārthāśis tv, ānuṣṭubhaṃ tu*, &c. Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; S'āṅkhāyana S'S. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)[a], consisting of eight stanzas, is (the hymn of) Parākadāsa[b] (and) is addressed to Agni.

पराकदास आग्नेये Am¹, पराकदास आग्नेयं B.—The end of the *varga* is here marked by २४ in bfk, not in hdm¹.

[a] This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudainam, gṛhapate*; and is thus described in the Anukramaṇī: *ud: aṣṭau, Parāgadāsaḥ*. [b] The hymn being designated by the name of the reputed author as in the case of the two khilas called Prajāvat and Jīvaputra in v. 92. Cp. Ṛgvidhāna iii. 21. 4: *parākadāsasya vidhim*, and iii. 22. 2: *parākadāso dvesyārtham*, &c. See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

25. The Sūryā hymn: RV. x. 85. Three forms of Usas.

119 The fourth stanza there is addressed to Mitra-Varuna[a], while the last but one (x. 85. 7) is addressed to Indra and Agni[b].
Sāvitri and Sūryā[c] are one and the same wife of Vivasvat,

मैत्रावरुण्यृक् तत्रास्ति *hdr*, मैत्रावरुण्यृक् चतुर्थी *bm*¹, मैत्रावरुण्यश्चतुर्थी *f* —चतुर्थ्यैन्द्राग्न्युपोत्तमा r, चतुर्थ्यैन्द्राग्न्युपोत्तमा hd, पचम्यैद्राग्न्युपोत्तमा m¹, पंचम्यैद्री ततः परा *bfk*

[a] It begins with the pāda *imām me mitrāvarunau* [b] It begins with the two pādas *anena brahmanāgne tvam, ayam cendro na iditah* This makes the correction of *aindrany* to *aindragny* certain [c] Cp *Sarvānukramanī sāvitrī sūryā* On the three forms of Suryā see BD ii 8–10, cp M M, RV² vol. iv, p 27

120. who is praised as Vrsākapāyī and is called Usas. This Usas having divided herself into three, goes to the Lord of rays (*gopati* = *sūrya*).

एषा Am², ह्येषा bfkr —विभज्य प्रैति hm²r, विभज्यावैति fk, विभज्यावैति b

121. Becoming Usas before sunrise, Sūryā when midday reigns, and becoming Vrsākapāyī at the end of days, she goes down.

उषाः r¹r⁴r⁶fk, उषा hdm¹rb —पुरोदयात् b (=BD ii 9), पुरादया f, पुरोदये hm¹r —मध्यंदिने स्थिते hm¹r (=BD ii 9) भूत्वा दिनादिषु b, भूत्वा दिनातिषु fk —भूत्वा वृषा° hdm¹r, सुता वृषा° bfk —°यी च hm¹r, °यीति bfk.—दिनस्तेष्वस्तगच्छति b, दिनान्तेष्विव गच्छति fr², दिनान्येव गच्छति k, दिनान्तेष्वनुकीर्तिनी hr, °कीर्तनी dm¹.

122. The first stanza here (x. 85. 1) addressed to Sūryā[a] is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2–4) Soma as a plant is spoken of.

°सूर्यर्त° hm¹bfk, °सूर्यर्तु° r —सौर्यायाश्च hd, सौर्यादत्र r, सूर्यायाश्च bm¹, सूर्याधाश्च fk —ह्युच्यते hd, ह्युच्यते r, पिहोच्यते bfk —त्वृग्भिरुच्यते hdm¹r, त्वथार्च्यते b, त्वथोच्यते f —ओषधिः hd, ओषधिः r³, ओषधः r, ओषधः b, ओषधः fk. I have preferred the reading ओषधिः because of RV. x. 85. 3: सोमं मन्यते पपिवान् यत्सपिषन्त्योषधिम्

[a] The Sarvānukramanī describes this hymn as *ātmadaivatam*, and Sadgurusisya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī* : x. 85. 6–13) the evolutional section (*bhāva-vṛttam*) for Sūryā[a] is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm[1]k.

[a] The pāda *sūryāyai bhāvavṛttam tu* is identical with Ṛgvidhāna iii. 22. 3[c], where it is stated that a father should recite *sūryāyai bhāvavṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Ṛgvidhāna, pp. xi and xxviii.

26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat*: x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

द्वृच hdr, omitted in bfk.—सूर्यम् b, सूर्य – – म (वोतरार्चेति) fk, सूर्य hdm[1]r.—सौर्याचान्द्रमसी b, सूर्याचन्द्रमसी hdm[1]rfk (this perhaps represents an original सूर्याचान्द्रमसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19^{ab}), while the following two (19^{cd}) are to the Moon. Aurṇavābha[a], however, thinks that in this couplet the Aśvins are praised.

प्रथमौ hdm[1]r, तु पूर्वौ b, तु पूर्वौ f.—श्रौर्णवाभो hdm[1]b, श्रौर्णनाभो r.—125^{cd} (in addition to the preceding word परौ and the following सूर्याचन्द्रमसौ) is omitted in fk.

[a] Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasī*)[a].

श्रहोरात्रे hdm[1]r, श्रहोरात्रौ bfkr[2]: cp. श्रहोरात्रावित्येके, Nirukta xii. 1.

[a] The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture; and they fare (*carataḥ*), each separately, to the south and the north[a].

घश्नुवाते hdm[1]r, घ्युवाते b, व्युस्नुवाते f.—स्रोकान् hdm[1], स्रोकाज् r, सर्वं bfk — पृथक् पृथक् करतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक्ते धेरतुर् hdm[1]r[3], पृथक् पृथक् ते चरतु r.

[a] This is evidently a paraphrase of RV. x 85 18 *pūrvāparam carato māyayā .. etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*vīrayati*) them well (*su*): apportioning (*saṃdadhat*) all their functions (*kāryāṇi*) he goes among them in order to instigate (*īryatvāya*) them well[a].

सुवीरयति तानि या m[1], सुवीरयतितानिव b, सुवीरः पतितानि वा fkr[2] —सु ईर्यत्वाय यात्येष m[1], सु इरयत्ना यात्येषु b, सु इयत्ना यात्येषु fkr[2]—संदधत् m[1], संवदत् b, स दधत् fk, स वदत् r[2]—128, 129 are omitted in A, but are found in bfkr[2]m[1].— The end of the *varga* is here marked by २६ in *bfk*

[a] This śloka is evidently based on Nirukta xii 12, where *sūrya* is derived from *sarti* or *suvati* or *svīryati* (*sūryaḥ sarter vā suvater vā svīryater vā*) The BD follows the first and the third etymology *sarati* = *sarti*, *su vīrayati* and *su īryatva* (condition of one who is to be well instigated) = *su-īryati*. With Yāska's *su-īryati* cp his etymology (in Nirukta i. 7) of *vīra* from *vīrayati* (probably = *vi-īrayati*).

27. Derivation of Candramas. Contents of RV. x. 85 20–30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*)[a].

चारु द्रमति b, चारु द्रवति fkr[2], चारु द्र रति m[1] (चारु द्रमति Nirukta xi 5) — वा चायंश् m[1]bfk, वा चायग् r[2].—चायनीं द्रमपि वा चायंचायनीं द्रमुतुत b (the line from वा चायंश् is here repeated), चायनिद्रमुच्यते m[1], चायनिद्रमुच्यते f, चायनिद्रमुच्यते kr[2]. I am doubtful whether I have succeeded in restoring 129[b] correctly —चमेः पूर्वं m[1] (चमेर्वा पूर्वं Nirukta xi. 5), चाम यच b, चमे यचे k, चमे यचे fr[2].—समेतानि r[2], समेनाति bfk, समेनति m[1].—निर्मिमीतेऽथ चन्द्रमाः m[1], निर्मिमीते ग चन्द्रमाः b, निर्मिमाते य चन्द्रमोः fk, निर्मिते य चन्द्रमोः r[2].

[a] The above five etymologies of *candramas* are based on Nirukta xi 5, where six derivations are given (1) *cāyan dramati*, (2) *cāru dramati*, (3) *ciram dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyanīyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yāska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kiṃśuka flowers' (*sukiṃśukam*: x. 85. 20) (the seer) praises Sūryā mounting[a] (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

°रोहतीं hm¹rb, °राहंसी f, °राहसी k.—चैव hdm¹r, चात्र bfk.

[a] The fem. from the weak base, *ārohatīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampatī*) who have started (*yātau*)[a], but with the following five (24–28) the wife as she reaches the house (of her husband).

यौ तौ hdm¹r, यातौ b, यात्वै fkr².

[a] I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *yā°* might easily have become *yau* owing to the influence of the following *°tau stau°*; *yātau*, on the other hand, makes a very good sense (='having started for the husband's house'), as contrasted with the following *gṛhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā ṛjavaḥ santu panthā yebhiḥ sakhāyo yanti no vareyam.*

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)[a]. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)[b],

वरदानं hdm¹r, रादार्थं f, परदाय b.—तत स्त्रिया b, ततस्त्रिभिर् hdr, तत स्त्रि m¹, तत स्त्रिदा f.—विरागस्य bm¹d, ववैरागस्य h, निरागस्य fk.—विभवे hdm¹rfk, विभगे b.—Between the two pādas of 132, fkr (not Am¹b) add the four pādas (thus giving five ślokas to the *varga*):

यद्वध्व इति वाससः ।
तद्युक्तया तया स्पर्शो निंदते¹ पत्युरेव च । ¹ f, निद्रिते r [निन्द्यते].
ऋगुत्तरा तृतीयस्य² ² r, तद्दीयस्य f.

—The end of the *varga* is here marked by २७ in bfk, not in hdm¹.

[a] Cp. the words of RV. x. 85. 29: *parā dehi śāmulyaṃ brahmabhyaḥ.* See on this, AGS. i. 8. 12. [b] I am doubtful as to the emendation and interpretation of this line.

28 RV x 85 31–43

133 (that is) except at the time of intercourse, is forbidden to be taken hold of (*harana*) by the husband[a]

The stanza '(The diseases) which' (*ye* x 85 31) is destructive of consumption (*yakṣma*)[b], in the couplet 'May not' (*mā* 32, 33) (the seer) praises the waylayers

हरण hdr धारण m¹ द्वारण fk द्वारण b —प्रतिषिध्यते hdm¹r प्रतिषेधति bfk — °नाशिनी hdkS °नाशिनी m¹r °नाशनी bf —द्वृचे मा hdm¹r द्वृचेन bk द्वचने f

[a] In order to keep 132 and 133 separate in translation I have changed the construction the taking hold by the husband of the garment' &c —According to the Sarvanukramani 29 30 are applied to release from the guilt of touching the wife s garment *dve vadhuvasahsamsparśamocanyau* (see Ṣadgurusisya) According to the commentator Jagannatha they censure the touching of the wife s garment *vadhuvasahsparśaninda*
[b] Cp Sarvānukramani *para yaksmanaśini*

134 But (the stanza) 'Rough is this' (*trstam etat* x 85 34) states what sort of man deserves (to receive) the bridal dress[a] And various directions[b] are given to her relations

तृष्टमेतदिति hd हृष्टमेतदिति m¹ त्रिष्टमतदिति fk त्रिष्टमतदिति b त्र्यष्टमे यदिति (!) r — आशास्ते bfkr आशास्ति Am¹ — ज्ञातिभ्यश्चा° hm¹r ज्ञातिभिश्चा° b ज्ञाति भिश्चा° f ज्ञातिभिश्चा° kr²

[a] Cp the text of RV x 85 34 *suryam yo brahma vidyāt sa id vadhuyam arhati*
[b] Cp the text of RV x 85 35 *aśasanam viśasanam atho adhivikartanam*

135 by the woman, who is bound[a] And evolution[b] (*bhavavrtti*) is here told, in the following (stanza x 85 35)

B With the stanza 'I grasp thy' (*grbhnami te* 36) as he then takes her hand, prayers for wealth

वद्धा hm¹r वध fk वद्ध b —ते चात्र हस्त m¹ त रिवा यो हस्त bfkr² (हस्त f) — गृह्णन्न धनाशिष m¹ गृह्णन्नशाशिष b गृह्य धनमाशिष r² गृह्य धनशाशिष fk —135cd and 136ab are found in bfkr*m¹ only

[a] I have changed the active to the passive construction in order to separate 135 from 134 in translation. [b] Cp the words of the text *suryayah paśya rupani* &c.

B 136 are uttered (by the husband) In the following (stanza x 85 37) are also prayers for her with the object of union

With the following (stanzas, the seer) utters prayers for the two both separately and together;

परया m¹, परयास् bfkr².—°शीश्याशास्ते hdr, °शिश्याशास्ते m¹, °शीराशास्ते b, °शिश शास्ते f, °शिपःशास्ते kr².—ताभ्यां b, त्वाभ्यां f, तासां r², ताभ्यः hdm¹r.—सहैव च hdm¹r, सह क्वचित् bfkr².

B 137. in the triplet 'Having no evil' (*aghora-*: x. 85. 44–46) for her (alone), in 'Together' (*sam*: 47) and 'Here' (*iha*: 42) respectively for both. 'Here for us' (*ā naḥ*: 43) is to Prajāpati; and 'Her here' (*imām*: 45) is addressed to Indra[a]; the last (47) is to Bṛhaspati[b].

This śloka is found in bfkr²m¹ only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापते: प्रे, but m¹fkr² complete it with the corresponding part of 138, viz. °मानास्य यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रे)मामैंद्रावत्या वृहस्पतेः. The variations of the MSS. are: प्रेमानास्य रूपं विशेषतः m¹, प्रेमानास्य यथारूपं विशेषतः fk (°शेपः f), प्रेमानस्य यथारूपं विशेषतः r².—प्रेमा° I take to be the first syllable of the preceding प्रजापते: repeated by a clerical error and afterwards combined with the pratīka इमाम्.—The end of the *varga* is here marked by २८ in b, not in f.

[a] The emendation *imām*, pratīka of 45, and *aindrī* seem probable, as Indra is invoked in that stanza. [b] I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā bṛhaspateḥ* can only be correct if the khila of one stanza beginning *dhruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, Ṛgvidhāna, p. xxii.

29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāḥ*)[a] and with the institutor of the rite (*yājamānāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगद्यन्ते hdr, निमज्यन्ते b.—नृणामपि hdr, नृणामिह b.—आर्त्विज्या hdm¹r, प्रार्त्विज्या b.—याजिमानास्य b, यजमानास्य m¹r, यजमानस्य hd.—This śloka is omitted in fk excepting the end, मानास्य यथारूपं विशेषतः, which, in all the MSS. (m¹fkr²) but b, has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m¹ (which has these syllables here also) as well as fk has the plural termination °*mānāḥ* there.

[a] I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

yajamānāh The adjective *ārtrija* occurs above, vii 83, where, it is to be noted, six out of eight MSS read *ārtvyya*, cp critical note on vii 83

139. And in those stanzas here in which respectively (*pratyrcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśamsa (*nārāśamsi*)[a].

प्रतिकीर्त्यन्ते hdm[1]r, परिकीर्त्यन्ते b, कीर्त्यते fkr[2] —देवताश्चेह यासु याः hdm[1]r, देवता तेषु सा भवेत् b, देवता तेषु भावकृत् f, देवता तेषु भावकृत्ततः kr[2].—वदेत्ता hdm[1]rb, वदेता r[2]r[3], वेदा ता f—देवतां तासु hdr, देवतां भु b, देव - - - सु fk—नाराशंसीर् b, नाराशी fk, नराशंसीर् hdm[1]r

[a] On Nārāśamsī stanzas cp above, iii 154, cp RV x. 85 6 *raibhy āsīd anudeyī nārāśamsī nyocanī*

140. And they declare that these stanzas addressed to Usas[a] form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvavrtta*)[b]; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā[c].

औपसीः b, औपसाः f, उपस्यः hm[1]r, उपस्याः d —सर्वथा चैता hdr, सर्वथा चैपा m[1], सर्व एवैता bf—भावकृत्तं bfr, °वृत्त h, °वृत्यं d—प्रचक्षते hdm[1]r, निगद्यते bf—पादश्चैवात्र r, पादाश्चैवात्र hdm[1].—The whole of 140 is omitted in k, and 140[cd] in bf

[a] Sūryā being a form of Usas; cp above, vii 119-121 on the three forms of Usas, also ii 79 [b] The eight stanzas x 85 6–13 have already been stated to have this character (*sūryayai bhāvavrttam*) [c] This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Suryā is mentioned in them The pāda meant is probably 35[c]: cp above, 135 note [b].

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vrṣākapi, for that brown (*kapila*) bull (*vrṣan*) is Indra[a] and Prajāpati: '*Indra is superior to all*'[b].

असौ हि hdm[1]bf, असौ तु r—वृषा hdm[1]r, वृषः bf—141[ab] is wanting in k

[a] Cp ii. 67, where Vrṣākapi is also explained as *vrṣā kapilah*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.[2] vol. iv, p 27 (var lect on RV. x 86) [b] The refrain of RV. x. 86, which is also quoted above, ii 67.

142. (The hymn) beginning 'The demon slayer' (*rakṣohaṇam* x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara[a] who is that (celestial) one.

°दि चापियं hdr, °दि चापिये m¹, °दि वापियं r¹r⁴r⁶, °दिरापियं bfk.—वैश्वानरं च hdm¹r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २९ in m¹bf, by २८ in k, not at all in hd.

[a] Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89–93. Story of Purūravas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra[a] (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m¹, इन्द्रं r, तथैद्रात् f, तथैन्द्रात् bkr².—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुरुषसूक्तं hm¹r, पौरुषं सूक्तं bfkr² (पौरुषं S).—च अन्तयया r, चान्तयया hdbfk.—पौरुषस्य bfk, पुरुषस्य hm¹r.—अभजन् r, अभजत् hdm¹, व्यभजत् bfk.

[a] Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra[a], 'He who gives zeal when imbibed' (*āpāntamanyuḥ* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्र्यां b, ऐत्यां f, ऐतां k, एतां r², अस्यां hm¹r.—सोमोऽत्र hm¹r²bfkr², सोमस्तु r.—144^{c} = i. 19^{a}; i. 98^{a}; v. 172^{a} (cp. Nirukta xi. 5).—144^{cd} and 145^{ab} are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चात्र स्तुतः सोमो निपातभाक् ।

[a] I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the Sarvānukramaṇī, which makes the express statement: *pañcamy aindrāsomī*.

145. Rathītara[a] has said that in this (stanza) Soma is incidental (*nipātabhāj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रथीतरो hdr, राथीतरो m¹.—ऐन्द्रेषु हि निपातोऽत्र Am¹, ऐन्द्रो ह्येष निपातस्तु bfkr.

[a] Cp v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāj* The same authority is, therefore, perhaps meant here also, and the reading *of* m¹ *may be the correct one.*

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*praite* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तर तु यत् hm¹r, प्रेति प्राव्णं यदुत्तरम् b, प्रेति माकूतदुत्तरम् f.—तत्रार्बुदस्तु hm¹r, तत्रार्बुदिस्तु b, तत्रार्बुदिस्ते f

B 147. and with the two stanzas 'Forth this to Duhsīma' (*pra tad duhsīme*: x 93. 14, 15) he (the seer) lauds the gift of kings [a].

[b] Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147^ab is found in B and m¹ only—अप्सरास्तूर्वशी पुरा hm¹r, अप्सरा उर्वशी परा b, अप्सरा उवशी परा f—*The end of the varga is here marked by* ३० *in* hbfk, *and by* २० *in* m¹, not at all in d

[a] There is no reference to this *dānastuti* in the Sarvānukramaṇī [b] The following passage (147^cd–153) is quoted by M M, RV.² vol iv, p. 31, cp Sadguruśiṣya's version, pp. 155–158, quoted by Sāyana in his introduction to RV. x. 95; Sāyana also quotes the *SB version of the story. The present passage is translated in* Vedische Studien, *vol. i,* p 256, by Geldner, who treats the whole story historically, pp 243–284.

31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's [a] (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra [b],

संवासम् hm¹r, संवादम् bfkr¹r⁴r⁶.—असूयम् hm¹r, अनिकम् b, अनीकम् fk.—इन्द्रवद्यापि तस्य तु hm¹r, त्विन्द्रवर्चापि r¹r²r⁴r⁶, इन्द्रन्वोपितानि तु b, इन्द्रचोपितानि तु fk

[a] Cp *Vedische Studien*, vol. i, p. 256, note ². [b] By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु वियोगार्थं m[1]r, °र्थे hd, स तयोस्तु विभागार्थं r[1]r[4]r[6], स तयोर्विप्रयोगार्थं bfk.—भिन्धि r, भिंदि m[1], भिद r[3], भिंदि hd, भिध्य b, भिंधि fk.—तयोर् hr[3]bfk, (भिन्ध्य) नयोर् r.—वज्र hr, वज्ञ fk, यज्ञ b.

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदिंत् b, भिंदति hdm[1], भिद्ति r, भेद्री fk.—समायया b, ज्वमायया fk, (°ति) मायया m[1]r, omitted in hd.—°हीनस्तु hm[1]r, °होनः सः b, °हीनं स fk.

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)[a] Urvaśī, as it seemed (*iva*), surrounded by five beautiful[a] maiden friends at her side.

अभिरूपामिवोर्वशीम् hdm[1]r, अभिरूपामथोर्वशीम् bfk (अधि° f).—अभिरूपाभिः hdr, अभिरूपा b, चाभिरूपाभिर् f.—पञ्चभिः पार्श्वतो वृताम् hm[1]r, वृतां चतसृभिस्ततः b, वृतां (वृत्तं f) चतसृभि स्ततः fk, °भिः स्ततः r[2].

[a] In the light of the older form of the story in the ŚB. it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति hd, तामाह पुनरेहीति r, तामुपाह्वयतः प्रीत्या bfk, पुनराह्वयत प्रीत्या m[1]. Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तामाह पुनरेहीति नेति सा त्वब्रवीन्नृपम् ।
तामुपाह्वयत प्रीत्या दुःखात्सा त्वब्रवीन्नृपम् ॥

—त्वयाद्येह hdr, त्वया ह्येह m[1], तवेहाथद्य b, तवेहाद्य f, तं चेहाद्य k.—मां पुनः hm[1]r, मां नृप b, मां न्रृपा fk.—The end of the *varga* is here marked by ३१ in hbfk, not in m[1]d.

32 Deities of RV x. 96, 97 Story of Devāpi x 98

153 This reciprocal narrative (*ākhyāna*)[a] in connexion with a summons (*āhvāna*)[b], Yaska[c] considers a dialogue, but Śaunaka a story,

चाख्यानम् bfkr चाख्यातम् Am[1]

[a] Cp the example given above, i 53 for 'narrative' *akhyanam tu haye jaye* (x 95) Geldner translates as if the text had *pratyakhyanam ca.* [b] The *ahvana* meant is probably that contained in the first stanza of x. 95 *haye jaye vacamsi misra krnava vahai nu* [c] This view cannot be gathered from Nirukta v 13, x. 46 47 xi 36

154 (that is, the hymn beginning) 'Ho' (*haye* x 95) The following one, 'Forth thy' (*pra te* x 96), is addressed to Indra 'Which' (*yāh* x 97) is (in) praise of Plants
B In (its) employment this (hymn) of Bhiṣaj[a] is applicable to the cure of consumption (*yakṣma*)

श्रोपधीस्तव m[1]r, श्रीपधीस्तव b तुधधीस्तव f श्रीपधीस्तव hd (श्रोपधिस्तुति. S) —भिपजस्त्वितद् m[1], भिपजखितद् b, भिपजश्चैतद् fk —154[cd] is wanting in hdr, but is found in bfkm[1] (and probably in Mitra's B MSS, though he has no note)

[a] Cp Ārṣānukramani x. 45 *ya oṣadhis tu suktasya ṛṣir atharvano bhisak*, see also Sarvanukramani

155 [a]Now Devāpi, son of Ṛṣṭiṣena, and Śamtanu of the race of Kuru were two brothers[b], princes among the Kurus

°पेयास्तु hm[1]r °पेयाय b °पेयो हि f, °पेयै हि k —कौरव्यावेव hm[1]r कौरव्ययेव b, कमीयाविव fkr[2] —भ्रातरौ bkr[2]r[5]pn Nirukta, भारतौ Am[1]f

[a] The following passage, vii 155 viii 9 is quoted in an old MS of Sadgurusisya and has been printed by me in the JRAS 1894 pp 22 24, it is also quoted down to viii. 7[ab], in the Nitimañjari on RV x. 98 8 It has been translated Sagenstoffe p 130 by Sieg who has examined the whole story of Devāpi in its various versions pp 129–142 [b] As the present passage is clearly based on Nirukta ii 10 and *bhratarau* occurs there I have preferred this reading to *bharatau*

156 Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Ṛṣṭiṣena, was afflicted with skin disease

कनीयांश्चैव hm^1rp, यवीयांश्चैव b, वीर्यवांश्च च fk.—तु ऋष्टिषेणसुतो rp, तु आर्ष्टि-षेणसुतो bdr^3m^1, त्वाष्टिषेणसुतो fk, त्वाष्टिषेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन छन्दयामासुः प्रजाः hm^1rp, छन्दयेयुस्तत्तु राज्यं $r^1r^4r^6$, अवछन्दन् प्रजास्तं तं तु राज्ये bf, अवछ - न् प्रजास्तं तु राज्ये k, पर्यवन्दन् प्रजास्तं तु n.—गते गुरौ h, गते कुरौ m^1pd, गुरौ गते bfk, गुरौ मृते n.—स मुहूर्तमिव $m^1rbfkpn$, मुहूर्तमिव स h, सा d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in bfk, not in hd.—The last pāda is repeated in b only.

1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty · let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years

ततोऽभिषिक्ते कौरव्ये hm¹rfk, अभिषिक्ते तु कौरव्ये b —तस्मिन्राष्ट्रे शतं समाः hm¹rb, राज्ये द्वादश वै समा fk, राज्ये द्वादश वै समाः n(h), राज्यं तद्वासमाः समाः n, राज्य तद्वादशीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादश to राष्ट्रे शतं

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty [a].

[a] That is, in passing him over and anointing his younger brother

4 Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands [a], Devāpi replied:

चिन राज्येन hm¹rp, चिन राज्ये च bfk, चैव राज्य च r¹r⁴r⁶.—प्रह्वं तु प्राञ्जलिस्थितम् r³fk, प्रवयं प्राञ्जलिस्थितम् r⁷, प्रह्वं तु प्राञ्जलिं स्थितम् b, प्रह्वं प्राञ्जलिसंस्थितम् hdr, प्रवस्तु प्राञ्जलिः स्थितः r¹r⁴r⁶.

[a] Cp. above, v 76: *sthitrā prahvah krtañjalih*

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by ९ in hm¹bfk, not in d.

2. Story of Devāpi (concluded). Deities of RV. x. 99–101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतनुः hm¹r, स कौरवः bfkpn.—स चास्य चक्रे hm¹rp, चकार सोऽस्य bfkr²n.

7. And he sacrificed to Bṛhaspati with the stanzas, 'O Bṛhaspati, to' (*bṛhaspate prati*: x. 98. 1–3)[a].
B When with the second (stanza) of this hymn Jātavedas[b] had informed him (*bodhite*)[c],

प्रतीत्युग्भिर् bfkrn, प्रतीकभ्रिर् p, प्रतीत्येतद् Am¹.—चैव hdr¹r⁴r⁶m¹bfkn, चैवं r.—वोधिते m¹fr, वाधिते k, वोधितो b.—7^cd and 8^ab are found in B and m¹ only.

[a] The contents of the hymn indicate that the first three stanzas are connected with Bṛhaspati, while the following four are connected with the gods (cp. below, 9). [b] As a messenger of Bṛhaspati. [c] Sieg would read *bodhito*, agreeing with the subject (Bṛhaspati) in 8^ab: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth[a]: praise the Gods,'

then he (Bṛhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आस्ये br, अस्ये(ति) fkr², अस्ये m¹.—द्युमतीं m¹, क्षमतिं b, द्युमतिर् fr, द्विमतिर् kr².—ततः Am¹p, इति B.—देवीं hm¹rb, द्वैवीं fkp.—च सः hm¹rp, तु सः bfk.

[a] The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīṃ vācam āsan*.

9. he in four stanzas (x. 98. 4–7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8–12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm¹r, एव च bfk.—अग्निं च hdr, अग्निं तु bfk.

10. 'O Indra, stand fast' (*indra dṛhya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests[a]: the application of rites (*viniyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bfk.—°प्रकाशनैषां Am¹bfkr², °प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk.

[a] Sarvānukramaṇī: *ṛtvikstutir vā*; the option, according to Ṣaḍguruśiṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devatānukramaṇī states that it is addressed to the All-gods.

3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra* x. 102), Śākaṭāyana[a] considers a narrative hymn: Yāska[b] (thinks) that it is addressed to the Mallet (*drughaṇa*) or to Indra, but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहासमूक्तं तु Am¹, इतिहासं प्र ते मूक्तं b, इतिहासं प्रात मूक्त fk, इतिहासं प्रेति मूक्तं r², प्रेतिहासं प्रेति मूक्त r⁷.—यास्को द्रौघणम् hdm¹, यास्केन्द्रो घनम् (!) r, °घणम् r⁴r⁶, याचो द्रोघणम् b, वाक्चो द्रौयणम् f, वाक्वो द्रौघणम् kr² (द्रौघणम् S).

[a] Cp. Geldner, Vedische Studien, vol ii, p 2. [b] See Nirukta ix. 23, where Yāska comments on RV x. 102 9, beginning *drughano drumayo ghanas*, *tatretihāsam acakṣate*.

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot[a]

आजावनेन hm¹r, आजावने तु fkr², आजीवन तु r⁷ —भार्म्यश्व SNir. भार्म्याश्व hdm¹, भार्म्याव r, भार्मास्व f, मार्मास्व kr², मार्म्यास्य b, गार्म्यश्व r⁷ —वृषभ r¹r⁴bfkr²Nir, चषभं hdm¹r (cp चषभेण S) —युक्त्वा ऐन्द्रं r, युक्तेन्द्र b, युक्त एवं fk, युक्त्वा चैन्द्रं m¹, युक्त्वा चेद्रं hd

[a] Cp Nirukta ix. 23 *mudgalo bhārmyaśva ṛṣir vṛṣabham ca drughaṇaṃ ca yuktvā saṃgrāme vyavahṛtya ājiṃ jigāya*, cp also RV. x 102 5 *tena mudgalaḥ pradhane jigāya*. See Sarvānukramaṇī and Ṣaḍguruśiṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuḥ*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amīṣām*: 12)[a] the goddess Apvā is praised.

युध्यन् r, युध b, यद्वा f, यस्ता k, यस m¹.—श्रयं kr, जय f, जयत् b —ऐन्द्रोऽप्रतिरथो S, ऐन्द्रो प्रतिरथं m¹r, श्रीद्रा प्रतिरथं bfk —श्रपादेवी r, श्रपा देवो स्त hdm¹, श्रपा देव् b, श्रया देव् f, श्रया दिव् k, (उपास्त्या) श्रप्वादेवी S.— 13[ab] *is found in* B and m¹ only.

[a] *This stanza is commented on by* Yāska, *Nirukta* ix 32, *as addressed to Apvā.* Cp Sarvānukramaṇī and Ṣaḍguruśiṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Bṛhaspati[a], as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula[b].

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13) [c], the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma' [b].

चतुर्थी वार्हसत्या bm¹r (= S), चतुर्थ्या वार्हसत्या fk.—आवलप्रसहामिति r, नाकुलेत्यूप्रसहामिति b, नाकुलेत्प्रसहामिति f, नाकुले प्रसहामि च m¹.—14^{ab} is found in B and m¹ only.—द्यृचे तु मरुतः hr³, द्वृचेति मरुतः m¹, द्यृचेति मारुतः d, द्वृचे च मरुतः r, द्वृचस्तु मारुतः fkr², द्वाचस्तु मारुतः b.—प्रेति ब्रह्मेति hdm¹, प्रेति शब्देति r, प्रीतेत्यैंद्री वै b, प्रीत्येत्यैंद्री वै fk.—ब्रह्म यत्परम् bf, ब्रह्म वै परम् k, परमं तु यत् hm¹r.

[a] That 14^{ab} is original is indicated by the recurrence of the words *caturthī bārhaspatyā* in the Sarvānukramaṇī. [b] This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the Anukramaṇī of the Kashmir collection: *brahma; daśa; vāmadevyo nakulas; saurī, gharmastutir, bārhaspatyā, sāvitrī (aṣṭir): gharmaparā etās; sauryas cāndramasasyaś ca śeṣā, jagatyaḥ.* The first stanza: *brahma jajñānaṃ prathamaṃ purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14⁶. There can be little doubt that the pratīka *mahān* is the original of the corruptions in the MSS. [c] By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately follows. RV. x. 103. 13 is described in the Sarvānukramaṇī as *antyā[aindrī] mārutī vā.* The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*) [a], one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4) [b], Savitṛ, while the (first) four are closely connected with the Caldron (*gharma-parāḥ*) [c].

तत्रानिरुक्तसूक्तादावृगेका hm¹r, तत्रानिरुक्तवैश्वदेत्यृचेका b, तत्रानिरुक्ते वैश्वदत्यृचेका f.—घर्मपराश्च° r, धर्मपराश्च° fkr²r³, घर्म परा च m¹, घर्म पराश्च° hdb.—अभीति या hdrb, अभीतयः fk.—The end of the *varga* is here marked by ३ in bfk, not in hdm¹.

[a] In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza = AV. iv. 1. 1. The second stanza (*iyaṃ vaí pitre*) is described in the Anukramaṇī of the khila collection as *gharmastutiḥ*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* = TS. ii. 3. 14⁶) has already been stated to be addressed to Bṛhaspati and is so described in the khila Anukramaṇī. [b] This stanza (*abhi tyaṃ devaṃ savitāram*) = AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6¹; SV. i. 464, is in the aṣṭi metre and is referred to in ŚB. xiii. v. 1¹¹ as an atichandas verse. [c] This agrees with the statement of the Anukramaṇī (*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1–4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used)

4 Deities of RV x 104, 105. Bhūtāmśa Kāśyapa RV. x 106

16 The six stanzas of the rest of the hymn (adore) Sun and Moon together[a]

Now with the (hymn) which comes after this (beginning) 'It has been pressed (*asavi* x 104) Astaka[b] praised Indra

सूक्तशेषस्य hm¹r, °शेषस्तु bfk —सूर्याचन्द्रमसौ सह hm¹r सूर्याचन्द्रमसौ स्तुति bfk

[a] With regard to this khila on the form and contents of which we can now speak with certainty cp Meyer Rgvidhana p xxii and Oldenberg, Prolegomena p 364 f
[b] On Astaka cp Sadgurusisya on RV x. 104

17 The descendant of Kutsa, by name Durmitra[a], (saw) the hymn 'When, Glorious One?' (*Kada vaso* x 105) Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guna*)[b]

कौत्स hm¹r, चौत्स fk कोत्स b —कदा वसो hm¹r कदा वसोत् bfk —सुमित्रश्चैव नाम स्याद् hdm¹r¹r⁴r⁵ सुमित्र इति नामास्य bfkr —इतरत्पदम् bfk °र पदम् hdm¹r (cp ii 73)

[a] As to Durmitra cp Sadgurusisya on RV x. 105 and Oertel The Jaimin ya version of the Dirghajihvi Legend in the Transact ons of the Oriental Congress of Paris Sect on Aryenne p 229 [b] Cp Sarvanukramani *kautso durmitro namna sumitro gunatah sumitro va namna durmitro gunatah*

18 Now Bhūtāmśa Kāśyapa[a], being desirous of offspring, in days of old performed rites, for this most excellent of sages had not obtained any children

प्रजा' कांक्षित् hdm¹r प्रजा वै स bf प्र वै स k

[a] It is somewhat strange that Yāska in Nirukta xii. 40 on RV x 106 should have the identical words *bhutamśah kaśyapa aśvinam* which are used in the Sarvānukramanī to describe that hymn This looks as if some sort of Anukramani had already existed in Yāska s time

19 His wife said to Bhutāmśa 'I will bear as many sons as you wish (only) praise the gods in pairs'

इच्छसि hdm[1]fk, इच्छमि b, इच्छासि r.—द्वन्द्वश स्तुहि hdm[1]b, द्वन्द्वशस्तु हि r, द्वन्द्व स्तुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्ययुस्तु hdr, °यंस्तु bf.—सर्वाणि द्वन्द्वानि hdm[1]r, द्वन्द्वानि सर्वाणि bfk.—तान्यवेक्ष्याथ तच्चक्रे hm[1]r, जातान्यवेक्ष्य संचक्रे fkr[2], जातान्यवेक्ष संचक्रे b.—The end of the *varga* is here marked by 8 in hbfk, not in m[1]d.

5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse[a] (*pada*).

भावाद् hm[1]rfk, भाव्यद् b.—न ह्य° hm[1]rb, न त्व° fk.—प्रागन्त्याद् f, प्रागन्त्ये k, प्राग्यत्वा b, प्राचेणात्र hm[1]r.—दृश्यते पदात् b, दृश्यते पदान् fk, हि दृश्यते hm[1]r.

[a] Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekaliṅga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hm[1]r, अभितुष्टाव bfk.—प्राजापत्याय hm[1]r, प्राजापत्यात्र bfkr[2].

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)[a].

दक्षिणानां च hm[1]r, दक्षिणानां हि bfk.

[a] That is, in RV. x. 107. 8–11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramaṇī with the words *dakṣiṇāṃ taddātṝn vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully[a].

रसापारनिवासिनः hm¹r, सिन्धुपारनिवासिनः bfkr². — न्यगूहंश्च fkr, न्यगृहंश्च b, निगूळ्हंश्च hdm¹, निगूहस्य r¹r⁴r⁶.

ᵃ Cp. Sarvānukramaṇī: *paṇibhir asurair nigūlha gāh*

25. Bṛhaspati saw (it was) thus; and having seen it he reported it to Indra Then the Chastiser of Pāka (Indra) dispatched Saramā ᵃ thither on a message.

तथापश्यद् fkm¹r, ताथ पश्च b, तथा पश्याद् hd — दूत्येऽय hdm¹r³fkr², दूती तु r. दूता b.—*The end of the varga is here marked by* ५ *in* bf, *not in* hdm¹.

ᵃ Cp Sarvānukramaṇī *anvesṭum saramam devaśunīm indreṇa prahitām*

6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) 'What?' (*kim* · x. 108) the Paṇi demons interrogated her with the uneven stanzas ᵃ, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्यत्रायुजाभिस्तां m¹fr, किमित्यत्राभिस्तां hd, किमन्यत्रायुताभिस्ता b.—पणयो ऽसुराः hm¹r, पणयः सह bfk

ᵃ Cp Sarvānukramaṇī: *ayugbhiḥ paṇayo mitriyantaḥ procuḥ*

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अथाब्रवीत्तान् hdm¹, °त्ता r, तानब्रवीत्तु b, सानब्रवीत्तु fk — दूत्यीन्द्री विचराम्यहम् hm¹r, दूतीन्द्रस्य चराम्यहम् bf (cp RV. x 108. 2 इन्द्रस्य दूतिर् .. चरामि) — व्रजं चा° hdm¹fk, व्रजाया° r — निघन्ती hm¹r, न्विछन्ती bfk. — गावैवेन्द्रस्य पृछतः f, गावैवें-द्रस्य पश्चति k, गाव तेंद्रस्य पृछतः b, चैन्द्रीर्गावैव पृछताः hdm², ऐन्द्रीर्गावैव पृछति r.

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart ᵃ, Saramā; be our sister here ᵇ.

दूतीं ताम् hdm¹r, ता दूतीम् bfk.

ᵃ With the words *mā gās tvam*, cp iv 73: *mā apagās tvam* ᵇ Cp. Oldenberg's remarks, ZDMG, 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp 97-103, who deals

with this legend from the BD. in connexion with the Jaiminīya Brāhmaṇa.—The wording of 28[cd] and 29[a] is based on RV. x. 108. 9: *svasāraṃ tvā kṛṇavai, mā punar gā, apa te gavāṃ subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout[a],

गवां m[1], नवां b, गनवां fk.—माहिता ह m[1], मोहिता ह fk, मोहिताहे b.—29[ab] is found in bfkm[1], not hdr.—सूक्तस्यास्यान्त्यया चर्चा b, सूक्तस्यात्यया चर्चा fk, सूक्तस्य चान्त्यया चर्चा hm[1]r, सूक्तस्यान्तपद्यर्था r[1]r[4]r[6].—युग्माभिस्त्विव hm[1]r, °भिथैव bf, °भिस्रेव k.

[a] Cp. Sarvānukramaṇī: *sā tān yugmāntyābhir . . pratyācaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there[a].'

पिबेयं hm[1]rbf, पिबामि r[1]r[4]r[6].—तु पयस् hm[1]r, पयसस् fk, पयस् b.—The end of the *varga* is here marked by ६ in b, by १६ *in* fk, not at all in hdm[1].

[a] Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense = 'which you have hidden over there.'

7. Story of Saramā and the Paṇis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः hm[1]rb, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं bm[1], पयः hdr[3], वरं r, पर° bfk.—संवननं hdm[1]b, °मं वचनं fk.—ततः hm[1]r, च यत् bfk.—32[ab] *is repeated in* b.—°विस्ताराम् hm[1]r, विस्तीर्णाम् bfk.

33. on the farther[a] bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्जयम् hdb, च दुर्जयम् r —°न्द्रस्य hm¹r, °न्द्रोऽस्य bfk

ª That is, regarded from where Indra was

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot She then, vomiting the milk,

आसुरस्य hdm¹r असुरस्य bfk —तु Am¹, हि B —क्रुद्धः b, क्रुद्ध hdm¹r, क्रुद्ध fk

35 went, trembling with fear, back again to the Panis. The Lord of bay Steeds ª (Indra) on his car, by the track which followed her steps ᵇ,

सा भयोद्विग्ना hm¹r, च भयाद्विग्ना fk, भावयाद्विग्ना b —पदानुसारिपद्धत्या hdm¹, पयसस्तस्य तद्वान्त्या fkb, पयसस्तस्य पद्धत्या r — हरिवाहन· hm¹r, सुखमञ्जसा fk, सुखमञ्जसा b —The end of the *varga* is here marked by ९ in b, not in hdm¹fk

ª Or, according to B 'easily and quickly' ᵇ Or, according to B, 'by her vomiting of the milk,' which made a track

8 Deities of RV. x 109–120.

36. went and smote the Panis and brought back the cows

Now Brahmajāyā Juhū sang ª (the hymn) 'They spoke' (*te 'vadan* x 109) addressed to the All gods

जघान च पणीन् hm¹rb, जघान पाणीस्तांस् fk —गाश्च ताः hdr, ताश्च गाः bfk —°देव तु hm¹r, °देव स्यात् br², °देव स्या fk.—जामदग्न्यस्तथाप्रियः hdr, ब्रह्मजाया जुहूर्जगौ m¹bfkr² (जुहूर्जं° r²)

ª This is the reading of B, cp Ārsanukramanī *te 'vadann iti sūktasya brahmajayā juhūr munih* A's reading of the last pāda (37^{ab} being here omitted) means '(then come) also the Āpri stanzas of Jamadagni' (x. 110) This reading has the appearance of an abridgement of 37^{ab}

B 37, 38. After it follows the Āprī hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya* x. 110)

The Vairūpa seers simultaneously with the three hymns (x. 111–113) 'Ye Wise Ones' (*manīṣiṇah* x. 111 1) sang to Indra as he set out against the Panis The following hymn 'Two caldrons' (*gharmā·* x. 114) is addressed to the All gods. Some, however, think ª that here are praised

37. जामदग्निं b, यामदग्नि fkr², जामदग्निः m¹.—°द्वो याम्रो° m¹, °द्वो याम्रो° b, °द्वो ज्यो प्री° f, °दान्योप्रिय° kr².—37ᵃᵇ is found in bfkr²m¹, not in hdr.—युगपद्दे व्रजन्तं तं hm¹r, व्रजंत युगपत्सर्वे fkr², व्रजंतं युगपत्सर्वे b.—वैरूपा ऋपयस्त्रिभिः hdm¹, वैरूपा ऋषयस्त्रयः r, वैरूपास्तं त्रिभिः परैः fkr².

38. मनीषिणः bfkr², जिगीषिणं hdm¹r.—स्तुतान् hdr, स्तुतं b, स्तुवं fk.

[a] This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ*: x. 115) which is addressed to Agni.

जगादर्षिर् hm¹r, ददर्शर्षिर् bfk.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba[a]. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राचोघ्नाग्नेयम् fk, राच्चोग्नेयम् b, रचोघ्नाग्नेयम् hm¹r (आग्नेयं राचोघ्नम् S), आग्नेयं तु परं ततः r¹r⁴r⁶.—लावम् g, लाचम् bfk, लवम् hd, तावद् r.—आप्त्याः r, आप्त्या hdm¹, आद्या f, द्राद्या k, आप b.—पथ्यां m¹bfkr, पथ्या h.—निपातिताः hm¹r, च संस्तुता b, च संस्तुतः fkr².—The end of the *varga* is here marked by ⊏ in bfk, not in m¹.

[a] 40ᶜ is quoted by Ṣaḍguruśiṣya on RV. x. 119; cp. Ārṣānukramaṇī x. 53ᶜᵈ also quoted by Ṣaḍguruśiṣya, whose reading differs from that of the published text.

9. Deities of RV. x. 121–129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṃ naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma[a].

संस्तवः hm¹r³bfkr², संस्तुतिः r.—वरुणेन्द्राग्निसोमानाम् hm¹rbfk, सोमाग्निवरुणानां तु r¹r⁴r⁶.—इमं न hm¹r, त्विमं तु fk, त्विम नु b.

[a] Cp. Sarvānukramaṇī: *agni-varuṇa-somānām . . . aindry uttamā.*

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1–4), Agni sang in praise of himself[a]; but Soma is

praised with the sixth (6) and with the ninth in three verses (9^{abc})

चतसस्त्वत्र hm¹r, चतस्र इति bfk —सोमस्तु hm¹r, सोमस्य fk, सौम्यस्य b —पश्चा च hm¹r, पश्चा तु bfk —नवम्या hm¹r³, नवम्या bfkr², नवम्याम् r.

[a] According to this, Agni is seer and deity of RV. x. 124 1 4, while, according to the Sarvānukramani, Varuna and Soma are seers of 1 as well as Agni.

43 But the remaining three (x. 124 5, 7, 8) are addressed to Varuna[a], while the last verse (9^{d}) is addressed to Indra alone[b]. 'I' (*aham*. x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuna belongs

तिस्र m¹br तिस्रः fk, तत्र hdr³ —ऐन्द्रमेवोत्तमं पदम् hdm¹, इन्द्रमेवोत्तम पदम् r, इन्द्रमेवोत्तमो जगौ bfkr³ (r² ?)

[a] The Sarvānukramanī makes no specific statements about RV x. 124 5-8 simply remarking *sista yathanipatam* [b] According to the Sarvānukramani the whole of 9 is addressed to Indra *aindry uttamā*

44. 'Not him' (*na tam* x. 126)[a]. The following hymn is to Rātrī (x. 127) That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)[b] is a benediction. But that which follows,

रात्र्याः hm¹r, रात्र bfk —वैद्युत hdr, वैद्युक b, वैद्युते fk —आशीर्वादः bfk, त्वाशीर्वादः hm¹r —यत् hm¹bfkr², तत् r

[a] According to the Sarvanukramanī this hymn is addressed to the All gods; but as the three names Aryaman, Mitra, Varuna occur in all the stanzas of the hymn but the last, the statement of the BD is more exact. [b] The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV x. 128, are here passed over The first consists of one stanza only, beginning *a yasmin devavitaye* The second consists of four stanzas, beginning *ā rātri pārthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV x. 128 comes a third, which consists of a single stanza, beginning *arvāñcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyute* referred to above Next follows a long khila of forty stanzas, beginning *yām kalpayanti no 'rayaḥ* and described in the accompanying Anukramanī with the words *yām catvārimśat, pratyan krtya-nāśanam āsīh, panktyantam* It is mentioned by its pratīka *yām kalpayanti* in Ṛgvidhāna iv 6 3 and described there, iv 8 4, as *kṛtyā suktam*, quoted also in Kauśika Sutra xxxix. 7 (cp Bloomfield, Atharva veda, SBE, xlii, p 602, on AV. x. 1) Cp Meyer, Ṛgvidhāna, pp xxii, xxv, Oldenberg, Prolegomena, p 506 f

45. '(The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery[a]. 'Bestowing length of life' (*āyuṣyam*)[b] is (in) praise of gold for oneself[c]. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

नोऽरयः hdm¹r, न इति b, नति f, नतिं k.—कृत्या° m¹r, कृत्यां hd, कृत्वा bfk.—नाशनमात्मनः hdm¹r, द्वैवतमुच्यते bfk.—नासद्यत् hdr, नासेद्यत् f, नासद्य b, नेति यत् r¹r⁴r⁶, नाशिषत् k.—The end of the *varga* is here marked by ℚ in bfk, not in m¹.

[a] The same description, *kṛtyānāśanam*, in the Anukramaṇī of the khila collection. In AV. Pariśiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāgaṇa*, and are described as counteracting sorcery, *kṛtyāpratiharaṇāni*. [b] This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramaṇī as *āyuṣyam: daśa; dākṣāyaṇāḥ . . . hiraṇyātmastutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2–11; cp. Oldenberg, Prolegomena, p. 506, note 1. This khila is also mentioned in the Ṛgvidhāna iv. 9. 1: *āyuṣyam āyurvarcasyam sūktam dākṣāyaṇam*; cp. Meyer, p. xxiii. [c] The expression used in the khila Anukramaṇī, *hiraṇyātmastutiḥ*, seems to mean 'self-praise in connexion with gold.'

10. Deities of RV. x. 130–137.

46. They call this (hymn) evolutional (*bhāvavṛtta*); also the next[a], 'The sacrifice which' (*yo yajñaḥ*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

सूते hdm¹r, च या bfkr².

[a] Cp. Ṛgvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte.*

47. 'The sacrificer' (*ījānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1^ab^), and the Aśvins in the next (1^cd^).

भूमिश्च hm¹r, पूषा च bfkr².—अश्विनौ चोत्तरे ततः Am¹, अश्विना उत्तरेण तु bfkr².

48. 'Forth, well' (*pro ṣu*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi*: x. 134. 7) is addressed to the All-gods[a]. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.

मो ध्येन्द्रे hbf. मो ध्येन्द्र m[1]r.—°देव्यूक् तु hm[1]r, °देव्युक्सात् b, °देव्युसात् fk—द्युस्थानः m[1], द्युस्थान hdbf, °स्थाने kr

[a] The Sarvānukramaṇī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*. x 136) is addressed to the Hairy Ones[a]; in that which follows, 'And, O Gods' (*uta devāh*. x 137)[b], the first stanza (1) should be (regarded as) to the Gods; the following triplet (2–4) has Vāta as its god.

केश्यपि r, केशेपि hd, केशापिं b, केश्याप्नं f—केशिनं bfk, केशिनः hdm[1]r (केशिनं S)—उत hf, उद् k द्युत hdr, द्युत m[1]—देवानामत्र चाद्या स्याद् A, त्वगाद्या तत्र देवाना B—वातदेवस्तृचः परः B, वायव्यस्तृच उत्तरः A. *As the text of the* RV *names* Vāta in these stanzas, not Vayu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B

[a] *The reading keśinah would mean, 'is addressed to the Hairy One'*, but as the Sarvānukramaṇī has *kaiśinam* and Sāyana (on x. 137 1) has the explanation *agnisuryavāyudevatākam*, I have preferred to read *kaiśinam* as referring to the 'Three Hairy Ones' (cp above, 1 95) [b] The Sarvānukramaṇī gives no details about this hymn, describing it simply as *vaiśvadevam*

50 The stanza 'May they protect' (*trāyantām*. x 137. 5) is addressed to the All-gods, but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

°देव्यूक् तु hdr, °देव्यक्तु m[1], °देव्यूक् स्याच् b, °देव्यस्था (स्येत्र°) f—°दैवतः hm[1]b, °देवतः r, °देवत fk—परः hm[1]r, स्मृतः br[2], स्ततः fk—स्यादेतद् hr[3]m[1], स्याद्वे तद् r, सूक्त स्याद् bf—विश्वभेषज्य hdbr, विभेषज्य fk, वैश्वभेषज्य m[1].—रपसो वा विनाशनम् hm[1]r, रपसयापनोदनम् bfkr[2].—The end of the *varga* is here marked by ९० in b, by ९ in fk, not at all in dm[1].

11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)[a], is addressed to Lākṣā[b]. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun rayed' (*sūryaraśmih* x 139) the first triplet (1–3) is addressed to Savitr.

लाचं bfk, लाचा hdm[1]r.—त्वस्मिन् hm[1]r, त्वस्य b, त्वस्या fk.

[a] This khila, consisting of seven stanzas and beginning *bhūmir mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yāṃ kalpayanti* in the Kashmir collection. The pratīka of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. [b] Lākṣā has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)[a] praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya[b].

परोचस्तु hm[1]r, परोचं तु bfkr[2].—वैप hm[1]r, वैव b, चैव fkr[2].

[a] That is, in the third person. [b] Indra is mentioned in 4 and 6, and Sūrya in 4. The Sarvānukramaṇī has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated[a]. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne acha*: x. 141)[b],

प्रकीर्तिताः bfkr, तु कीर्तिताः m[1].—तवे त्वग्ने bfkr, तवत्यग्ने m[1].—यत्परम् m[1]f, तत्परम् b, यत्पराम् kr.—This śloka is found in B and m[1] only.

[a] That is, Savitṛ, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79[ab]); but this is the only position in which it might be genuine. [b] This line, as giving the pratīkas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyaṃ vaiśvadevaṃ ca*, must have a different sense from that required in A. See note [a] on 54.

54. is addressed to Agni and to the All-gods[a]. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śārṅgas, as seers of couplets (*dvṛcāḥ*), adored Agni severally[b].

च षयम् m[1]r, चायम् hd, वायम् b, (वैश्वदे)वायं fk.—तु दृचाः m[1]r, तु द्यृचाः r[3], उद्यृचाः hd, तु यत्यृचाः b, तु यस्त्रचाः f (दृचाः S).—अग्निम् r, ग्निम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm[1].

[a] If 53[cd] is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note [a]. This would be in agreement with the Sarvānukramaṇī which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2–5   [b] That is, each with a couplet Cp Sarvānukramaṇī · ayam ostau, dvrcāh śārngāh . . . āgneyam; and see Sadgurusisya's explanation of dvrca as 'seer of two stanzas'

12. Deities of RV. x. 143–154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit* · x. 143) is addressed to the Aśvins. 'This' (*ayam* x. 144), following after that, is addressed to Indra 'This (plant) I dig' (*imām khanāmi* · x. 145), the hymn which Indrānī herself sang,

ततः परम् hm¹r, चतः परम् bfk.—यस्तयम् bm¹r, यस्तयम् hdfk.

56. they declare to be an esoteric (*aupaniṣada*) evolutional (*bhāvavrtta*)[a] hymn of six stanzas
B Now in (this) hymn she (the seer) praises the potent herb *pāthā* [b] with its extended leaves [c].

मूर्त hm¹r, पद्वं fk, पद्म b —प्रचषति hm¹r, वदन्ति तु bfk.—उत्तानपर्णं पाठा तु m¹, उत्तानपर्णा पागम b, उत्तरामपर्णा पाठा तु fkr².—महौषधिम् bkr², महौषधि f, महौपधीम् m¹ —56[cd] is found in B and m¹ only

[a] Cp. above, ii. 120, 121, v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives Otherwise the expression is used of hymns which are more directly evolutional, that is, connected with birth or cosmogony. The Sarvānukramaṇī has no reference to this, but speaks of the hymn as upaniṣat (Sadguruśiṣya upaniṣat-samjñām)   [b] As the name of a plant the word *pāthā* seems hitherto to have been noted by the lexicographers only But the Rgvidhāna, in referring to this hymn, has three times (iv 11. 3, 12 1, 4) the form *pātā*, which also occurs in AV ii 27 4, and this was perhaps the original form here   [c] The word *uttānaparṇā*, as an attribute of the herb, occurs in RV x 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife [a]

'O Araṇyānī' (*araṇyāni* : x. 146) is (in) praise of Araṇyānī. The next two (beginning) 'Faith' (*śrat* : x. 147, 148) are addressed to Indra.

पतिसंवननी b, पतिसंवनंनी fk, पतिसंवननीं r², पतिं संवननी m¹.—स्तन्यान्याः b, स्त्यान्याः fk, त्वं पान्याः r², त्वं पान्या m¹.—सपत्यपनोदिका m¹b, सपत्यपनोदिकाम् fr², सपत्नपनोदिकाम् k.—श्रदुत्तरे h, श्रदुत्तरे d, तदुत्तरे m¹r, मुदुत्तरे bfk.

[a] The Sarvānukramaṇī has *sapatnībādhanam*, with which expression cp. Rgvidhāna iv. 12. 3 *sapatnīm bādhate tena*

58. 'Savitṛ with bonds' (*savitā yantraiḥ* : x. 149) is addressed to Savitṛ. 'Enkindled even thou art fanned' (*samiddhaś cit sam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)[a].

मेधासूक्तमतः परम् bfkr, मेधां मेधोत्तरं तु यत् hdm[1].

[a] This is the khila which in the Kashmir collection comes next after *bhūmiḥ*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the Ṛgvidhāna, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)[a] is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsaḥ* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutional.

आग्नेयमासुरित्यस्मात् hdm[1]r, आग्नेयं त्वासुरेत्वेते k, अग्ने त्वासुरेत्वेत° bf.—ह्यास MSS. and r.—प्रचचते hm[1]r, वदन्ति तु bfkr[2].—$59^d = 56^b$.—The end of the *varga* is here marked by १२ in bfk, not in hdm[1].

[a] This is the khila which in the Kashmir collection immediately follows the Medhāsūkta. Its position immediately before RV. x. 152 is indicated by the pratīka of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven atichandas metres, it is thus described in the accompanying Anukramaṇī : *ā sūs : sapta ; ātharvaṇas subheṣajaḥ ; āgneyam ; prakṛtiḥ, kṛtir, ākṛtir, vikṛtis, saṃkṛtir, abhikṛtir, utkṛtayaḥ* [*utkṛtiḥ*]. The RV. Prātiśākhya remarks (xvi. 25) that these seven metres are found, not in the RV., but only in Subheṣaja (explained by Uvaṭa as the name of a seer). On this Weber, Indische Studien, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The Gopatha Brāhmaṇa, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from Subheṣaja,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parāvátaḥ*) and the Anukramaṇī (*ā sūs*) have *ū*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

13. Deities of RV. x. 155–159.

60. 'O Arāyī' (*arāyi* : x. 155) is destructive of bad luck[a]: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) Brahmaṇaspati is praised either as the chief deity or incidentally;

तत्र hm¹r, चत्र fk, यत्र b —इति द्वृचे hdr, इति तु द्वृचे m¹, इति त्यृचे bfk —Before 60, bfkm¹r insert the following śloka·

शौनको वैश्वदेवं तु मन्यते शाकटायनः ।
मुक्तिऽस्मिन्देवतास्तिस्र एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii 53^{ab}, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79^{ab} in several, if not all, the B MSS. With the first line cp. viii 11^{cd}.

[a] The Sarvānukramanī has the same expression, *alakṣmīghnam*, cp. Ṛgvidhāna iv. 15 2: *alakṣmīnāśanārtham*

61. and Indra (is praised) in the (stanza) 'When' (*yat*· x. 155. 4), the All-gods in the stanza 'Around' (*pari*. 5). And the (hymn) 'Agni' (*agnim* x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*. x. 157) is addressed to the All-gods.

इन्द्रश्चैव hdm¹r, इन्द्रं चैव bfk —चाग्निम् hdr, त्वग्निम् bfkr²

62 Indra[a] is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character[b]

प्राधान्यतस्त्वत्र hdm²r, प्राधान्यतो यात्र b, प्रधानतो यात्र fkr².—सह स्तुतः hm¹r, च संस्तुतः bfk.—मरुद्भिश्च hdbk, महद्भिश्च r.

[a] The Sarvānukramanī simply describes x. 157 as *vaiśvadevam* without any reference to Indra. [b] This pāda occurs in four previous passages· iii 76, iv 18; v. 87; vi 94

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives

सौर्यं तु hr, सूर्यं तु m¹, सौर्यं स्याद् b, सौर्यं स्या fk —यत्त्वेतद् m¹r, यत्वेतद् hfb, य त्वतद् k —स्वान्गुणास् m¹r, स्वा गु॰ hd स्वगुणां bfk —तत्र hfb, त्वत्र r.—च प्रसति hm¹bfk, प्रशंसति r —The end of the *varga* is here marked by १३ in bfk, not in hdm¹

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tīvrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's[a] is spoken of as destroying 'royal consumption' (*rāja-yakṣma*)[b].

भैषज्यं hm¹r, भेषजं fk, omitted in b.—राजयक्ष्महणं m¹, °हनं hdbfkr.

[a] The seer of this hymn is stated by the Ārṣānukramaṇī and the Sarvānukramaṇī to be Prājāpatya Yakṣmanāśana. [b] The hymn is described in the Sarvānukramaṇī as *rājayakṣmaghnam*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name[a]. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni[b].

लिङ्गोक्तदैवतम् hm¹rbs, °दैवतम् fk.—राक्षोघ्नाग्नेयमित्युक्तं f, राजोघ्नायमित्युक्तं b, रक्षोघ्नाग्नेयमित्युक्तं hm¹r³r²k (cp. *v.r.* on viii. 40), गर्भसंस्रवसंयुक्तं r.—यत्त्वेतद् m¹f, यत्वेतद् hrk, यत्वेति b (cp. *v.r.* on viii. 63).—°घ्नयेति तु hm¹r, °घ्नयेति च bk, °घ्नेति च f.

[a] 65^{ab} is quoted by Ṣaḍguruśiṣya on RV. x. 161. [b] Cp. above, viii. 40.

66. This is also recognized (*dṛṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)[a] is addressed to Vena. 'From the eyes' (*akṣībhyām*: x. 163) is destructive of consumption (*yakṣma*)[b].

66^{ab} = v. 87^{cd}.—चैतद् m¹, चैनं b, चैवं fk.—वैन्यं तु वेनस्तत् पश्यत् hdr, भाववृत्तं परं चैतद् Bm¹ (चैतद् m¹, चैवं kr², चैनं b).

[a] This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramaṇī: *venas: tṛcam; veno; bhāvavṛttaṃ tu*. The reading of B refers to this khila less definitely by the latter description. [b] Cp. *yakṣmaghnam* in the Sarvānukramaṇī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni[a] are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

निरेव च bfk, पिरेव तु hm¹r.—दीर्घतपाः m¹r, °तपा b, दीप्ततपाः r¹r⁴r⁶, दीर्घतमाः hd, °तमा fk.

[a] There is no mention of Indra and Agni here in the Sarvānukramaṇī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest[a]: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm¹r¹r⁴r⁵, चक्रे bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the *BD* —°मिधाने bfkr, °मेधाने hd, °भिधाने m¹.—स तम् m¹r, शतम् bfkr², सुतम् hdr³ —कपोत सुतपानुपि: bfkr, कपोतो नैर्ऋतस्तदा Am¹.—*The end of the varga is here marked by* १४ *in* f, *by* १५ *in* b, *not at all in* hdm¹k

[a] Cp the words of RV x 165 3 *āstryām padam kṛṇute agnidhane*

15. Deities of RV. x. 165–174.

69. with the hymn 'O gods' (*devāh* x 165) it is stated to have the object of expiation[a]. '(Make) me a bull' (*rsabham mā* x 166) is destructive of rivals 'By which this' (*yenedam*)[b] is addressed to Mind (*mānasa*)

In bfk, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70

[a] Cp Sarvānukramanī *prayaścittam idam*, adding *vaiśvadevam*, of which nothing is said here [b] This is a khila of thirteen stanzas which precedes RV x. 167 and which begins *yenedam bhūtam bhuvanam bhavisyat* Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manah śivasamkalpam astu.* The first six stanzas are identical with VS xxxiv 1–6, except that the first and the fourth appear in inverted order in the VS It is described thus in the Anukramanī *yena saptonā, mānavah (manasah?) śivasamkalpo, mānasam* From the reputed author the khila is called *śivasamkalpa* and regarded as an Upanisad (see Indische Studien, ii 51 ff.), it is quoted under this name in Manu xi 251 The Rgvidhāna, iv. 20 3, quotes this khila by its pratīka (*yenedam*), cp Meyer, p xxv f, Oldenberg, Prolegomena p 507

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jamadagni)[a] saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya*: x. 167). Varuṇa, Vidhātr, Anumati[b], Dhātr, Soma, Brhaspati—

विधातानुमतिर् hdr, विधातामति m¹, lacuna in bfk, cp critical note on 69.

[a] Cp Ārsānukramanī x 86 *viśvāmitrajamadagnī* (= Sarvānukramanī) *ṛṣī* [*ṛṣī*] *gathinabhārgavau* [b] 70ᶜ has one syllable too many, cp 68ᵃ.

71. these six deities are there praised in the third stanza (x. 167. 3)[a]. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father[b].

तत्र hbfk, त्वत्र m¹r.—तृतीयायामृचि स्तुताः hm¹r, तृतीयामिचि स्तुता b, तृतीयामिति संस्तुतः fk.—परेणास्तौद् hm¹r, परेणास्तौद् bfk.—अनिलः b, अनिलं hdm¹rfk.

[a] Sarvānukramaṇī: *tṛtīyā liṅgoktadevatā*; cp. Ṣaḍguruśiṣya. [b] Cp. Ārṣānukramaṇī x. 87: *vātāyano muniḥ sūktaṃ vātasyety anilo jagau.*

72. The seer Śabara[a] saw the hymn which (begins) 'Refreshing' (*mayobhūḥ*: x. 169). Now various kinds of milch kine are there praised[b].

यत्सूक्तम् hm¹r, तत्सूक्तम् bfk.—छबर ऋषिः r, छंबरो ऋषिः hdm¹, छभर r¹r⁴r⁶, स्वभरा ऋषिः fk, स्वभरा रिषिः b.—तत्र तु hm¹r, तत्र च bfk.—72ᶜ = v. 92ᶜ.

[a] The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī. [b] The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāṭ*: x. 170) is addressed to Sūrya; 'Thou this' (*tvaṃ tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king[a] who has been anointed[b].

आ याही° b, आ याहि° fk, त्वा याही° m¹r, न्वा याहि° h, चा याहि° d.—°स स्तुतिः hd, °सः स्तुतिः m¹r, °स स्तवः b, (°प) संस्तवः fk.—राज्ञेऽभिषिक्ताय hm¹rs, राज्ञोऽभिषिक्तस्य bfkr².—चानुमन्त्रणे hm¹r, चाभिमन्त्रणे bfk, अभिमन्त्रणे s.—The end of the *varga* is here marked by १५ in hbfk, not in m¹d.

[a] The Sarvānukramaṇī describes these two hymns as *rājña stutiḥ*; cp. Ṛgvidhāna iv. 22. 4. [b] 73ᶜᵈ is quoted by Ṣaḍguruśiṣya on RV. x. 173.

16. Deities of RV. x. 175–181.

74. Ārbudi[a] saw the next (hymn) 'Forth you' (*pra vaḥ*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavaḥ*: x. 176. 1) is addressed to the Ṛbhus.

ग्राव्णां hd, ग्राव्णा bfk, ग्राव्णं r.—°र्बुदिः hm¹fr, °र्बूदिः b, °र्बुदः k, °र्ब्बुदः r².—यत्वतः hm¹bfkr, यततः r¹r⁴r⁶.—°र्भ्वृक् प्र hm¹r, °र्भवा प्र fk, °र्भ्वण b.

[a] Cp. Sarvānukramaṇī: *pra vaḥ .. ārbudir grāvṇo 'staut.*

75 Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam* x 177), some regard this as addressed to Surya, while others (think that it is) destructive of sorcery (*māyabheda* [a])

पतगस्तु hdbr पतसु m¹, - - - - fk — तथापरे hm¹r श्रथापरे b श्रयापरे fk

[a] The Sarvanukramani uses the same word to describe this hymn, cp Rgvidhāna iv 22 5 *mayabhedanam etat*

B 76 In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza x. 177 2) is praised Vāc, the goddess who cherishes in her heart [a] the speech which is well known (*viditam*) [b]

मायाभेदे m¹fkr मायाभेद॰ b — सुतैत्याह m¹, सुतैत्याह bfkr — देवी बिभर्ति m¹ देवी विमर्त्ति b देवी विभ्रत्ति f ॰भ्रमति kr — या m¹bf पा kr — वाच विदिता सतीम् m¹b पाच विदिता सती f वाचा विदिता सती r — This śloka is found in B and m¹ only

[a] Cp the words of RV x. 177 2 *patamgo vacam manasa bibharti dyotamanam*
[b] This perhaps alludes to the four kinds of speech spoken of in RV i 164 45 *tani vidur brahmanah turiyam vaco manusya vadanti*

77 The hymn 'Forthwith this' (*tyam ū ṣu* x 178), which has Tarksya for its deity, they regard as a charm for good luck (*svastyayana*) [a] 'Up' (*ut* x 179) are two (hymns) addressed to Indra (179, 180) while that which follows, 'Both extension' (*prathaś ca* x. 181), is addressed to the All gods

त्यमू षु तार्क्ष्यदेवत्य m¹fkr² (तार्च॰ kr²) त्यमू षु तार्क्ष्यदेवत्य b, त्यमुष्विति तु सौपर्णं hdr The reading of the B MSS is favoured by the Sarvanukraman which describes the hymn as तार्क्ष्यम् — उदेन्द्रे hd उदेंद्रे m¹ उद्विंद्रे f उदितेंद्रे b उदेन्द्र r — वैश्वदेव तु hdm¹r वैश्वदेव स्यात् bfk — चेति च hm¹r चेति तु b no particle in fk

[a] Cp Rgvidhāna iv 23 2 *tyam u ṣu iti svastyayanam*

78 In it the first three seers [a] have declared their own power how the Rathamtara chant (*stotra*) and how the Brhat chant,

॰चक्षुस् hm¹r ॰चक्षुस् b, ॰चषस् fk — तथाथा hrb तथथा fk — चापयस्त्रय hdr, चापयस्तुत fk, चाचयस्त्रय b — The end of the *varga* is here marked by १६ in bfk not in hdm¹

[a] That is, Dhātṛ, Savitṛ, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathaṃtara, the Bṛhat, and the Gharma.

17. Deities of RV. x. 182–184.

79. and how the Gharma came into being from Savitṛ [a] is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संभूतो hd, संभूतः m[1], संभृतो br, संभृता (घर्माः) fk.—चोपलच्यते hrbfk, चापलच्यते m[1], (वादृश्चे) वात दृश्यते r[1]r[4]r[6].—Instead of 79^{cd}, given in the text according to the reading of hdr, m[1]bfkr[2] have substituted a line which has already occurred twice before in B MSS.:

सूक्तेऽस्मिन्देवतास्त्विह एता एव प्रकीर्तिताः । (तु कीर्तिताः m[1])

b alone further adds the line—

प्रस्तौत्यरेण सूक्तेन तपुर्मूर्धा बृहस्पतिम् ।

[a] Cp. RV. x. 181. 3: *ā sūryād abharan gharmam etc.*

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*) [a].

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyaṃ tvā*: x. 183) [b],

यजमानस्य hm[1]r, यजमानार्थाः b.—केचिदेतां स्तुतिं विदुः hm[1]r, केचिदेव वदन्ति ताः b.—80^{ab} is omitted in fkr[2].

[a] The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *athā karad yajamānāya śaṃ yoḥ.* [b] 80^{cd} = Ārṣānukramaṇī x. 95^{cd}, except that the reading there is *sūktaṃ tat* for *yat sūktam.*

81. praises in each stanza the deities here indicated by their characteristics (*liṅga*): that is, the first (stanza) utters prayers for the man desiring a son [a], then

देवता MSS. and r.—लिङ्गैरेवात्र लक्षिताः bf, लिङ्गैरेवार्थलक्षिताः kr[2], लिङ्गैरेवात्र देवताः hdr.—प्रथमा हि वदत्यथ hm[1]r, प्रथमायामृचि स्तुताः b, प्रथमायामृचि स्तताः f.—This śloka is omitted in r[1]r[4]r[6].

[a] The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukramaṇī: *anvṛcaṃ yajamānapatnīhotrāśiṣaḥ.*

82 the second for the woman desiring a son, while the third (expresses) self praise of the seer Now the hymn which (begins) 'Visnu' (*visnuh* x 184) they declare to be addressed to the All gods[a]

°स्तव स्वृपि hdm¹r³ °स्तवस्त्वृपे r °स्तवत्वृपि bfk — सूक्तं तु hm¹r यत्सूक्तं bfk — प्रचचते hm¹r तदुच्यते bfk

[a] The Sarvanukramani describes this hymn as *lingoktadaivata*

83 In it the seer utters prayers with a view to his wife's (obtaining) offspring[a] Now the following (hymn) is 'O Nejamesa' (*nejamesa*)[b] It is stated to be optionally (applicable *va*)[c] with a view to offspring

स्वदार° hm¹r स्वदारे bfk — परं hm¹rb परे kr² — नेजमेषेति hm¹r³kr² मजमेषेति b नेजमेष हि r — गर्भार्थं वा तदुच्यते bdm¹r¹r⁴r⁶ गर्भार्थं तावदुच्यते r गर्भाशीरेव वोच्यते b गर्भाशीरेव नोच्यते fk — The end of the *varga* is here marked by १७ in bk by २७ after 83^{ab} in f not at all in hdm¹ Owing to the transposition of 84 85 the figures indicating the end of *vargas* 17 18 19 have got shifted but come right again at 20

[a] Cp Sarvanukramani *garbharthasih* [b] This khila of three stanzas coming before RV x 185 in the Kashmir collection is identical with Aufrecht s xxiii Between *yenedam* and this the Kashmir collection has one of two stanzas beginning *yasam udhas caturbilam* and coming before RV x 170. [c] I am uncertain as to the exact sense of *va* here *Perhaps it means that the hymn is addressed to Nejamesa but may be ceremonially applied for the purpose of obtaining offspring Its three stanzas are prescribed along with five others in the ritual during pregnancy by the Grhya Sutras e g AGS 1 14 3* cp Stenzler pp 35 37 *This khila is also mentioned in Rgvidhana iv 23 3 cp Meyer* p *xxiii It is translated and examined with reference to its deity Nejamesa by Winternitz JRAS 1895 pp 149 155*

18 The khila 'Nejamesa' Deities of RV x 185-188

84 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'[a]—with (this) half of the whole (first) stanza he[b] means this whole combination (*yoga*) of prayer[c]

यस्य bm¹, यसौ r these two and the following three syllables (मे पुत्र°) omitted in fk — पुत्रकामाया m¹r पुत्रकामाय b कामाय fk — सवागर्देन fkr¹r⁴r⁵ सर्वा गर्धेन b प्रघमर्धेन m¹ अर्द्धादर्धे च r — यत्कृतम् fkm¹r¹r⁴r⁶, यकृतमम् b तत्कृतम् r — आशिषो योगमेत हि all MSS and r — वहूगी m¹, वाह्मौ r यद्दो b यद्दौ f वद्दो k, यद्दो r² —

गोर्थेन $m^1r^1r^4r^6$, गौ वेनु fk, गौवेंनु r^2, मौं वेनु b.—मन्यते all MSS. and r.—m^1 is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others ($bfkr^2r^1r^4r^6$) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

[a] The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyai me* &c.) may be taken to represent the whole khila of three stanzas.' [b] That is, Māṭhara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. [c] According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māṭhara is that in the name (Nejameṣa) the letter *e*[a] is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhe*)[b] the two *e*'s (*ay-oḥ*) have the meaning of a past tense (*bhūtakaraṇa*) in (the sense of) *au* (*āv-i*)[c].

°कम्पार्थे m^1kr, °काम्पार्थौ b.—नाम्नि m^1rf, नाम्त्रि k, नान्ति b.—माठरः r, मांवरः m^1bfk.—आख्याति m^1bfkr^2, आख्यात° r.—वाष्कला b, वाष्कुला r, वाष्कुलान् f, वाष्कला k, वात्सख्या m^1.—आव्ययोरिति b, भन्नाव्ययोरित्ति f, न्भन्नाव्ययोरिति k, स्त्रीव्ययोरुत r, च्क्रीरुपोहत m^1.

[a] That is, in Nejameṣa instead of the regular Naijameṣa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. [b] This remark refers to the verb used in the second stanza: *yatheyaṃ pṛthivī . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings *-e*, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers. [c] That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi trīṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa[a], Aryaman, Mitra. Now in very few[b] other (hymns) addressed to the Ādityas,

माहित्रं hm^1r, माहिंत्र b, माहंत्र fk.—सूर्यवरुणमित्राणाम् hdm^1r, पष्णार्थममित्रेष्व् b, मूर्णारमिमित्रेष्ठा° fk.—°तरेषु तु hm^1rk, °तरेषु च bf.—86^{bc} is omitted in $r^1r^4r^6$.

ᵃ I have preferred this reading because Varuna and not Surya is mentioned in RV x. 185 and this identical pada (*varunaryamamitranam*) has occurred twice before iii 108ᵃ and v 50ᶜ ᵇ 'Very few' is taken over from the next line

87 except in this are these three gods only praised This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying
B It is recognized (*drsta*) as also benedictory in the valediction of travellers ᵃ (*yātam*)

देवा m¹, देवा hbfk वाता r —वे श्रुतम् hdm¹, विश्रुतम् br, विश्रुतम् fk —यातयपि b यातमपि f, पातमपि m¹kr

ᵃ The emendation *yatam* is supported by the use of *adhvaru* in RV x 185 2 and by the words of the Rgvidhāna iv 23 3 *mahi trinam avo 'stv iti svastyayane japet* Cp RV viii 83 6 *ksiyanto yanto adhvann a deva vrdhaya humahe* This hymn is described as *svastyayanam* in the Sarvānukramani also

88 (Then) Ula praised his father Vata ᵃ (in) 'May Vata' (*vatah* x 186) The next (hymn) is addressed to Agni (x 187) But in the ten books (of the Rg veda) the (hymn which begins) 'Forth' (*pra* x 188) is the one (which is) clearly addressed to Jātavedas ᵇ.

वात आग्नेयमुत्तरम् hdm¹ आग्नेय प्राग्नये परम् bfkr —दाशतयीषु hdm¹r दास तयीषु r², दावतयीषु b दाशपीषु f —तु hm¹rfk च b —The end of the *varga* is marked at the end of the next sloka in bf, not at all in hdm¹k See note at the end of the preceding *varga*

ᵃ Cp above 71 ᵇ Because Jatavedas is the only name here mentioned, this hymn is described as *jatavedasyam* in the Sarvānukramani also

19 RV. x 189, 190 The khila 'Samjñānam'

89 Whatever elsewhere is spoken of as addressed to Jātavedas ᵃ is (really) addressed to Agni As to the hymn 'Hither this bull' (*āyam gauh* x 189), Sarparājñi sang of herself (in it) ᵇ.

ᵒदस्यचापि hdm¹r³bfkr², ᵒदेव त्वापियम् r —स्वय जगौ Am¹, जगौ स्वयम् B

ᵃ In i 67 Jātavedas is explained as the Middle Agni. Besides x 189 the Sarvanukramani describes only one hymn i 99 as *jatavedasyam* and the BD also i 58 94, ii. 2
ᵇ Cp Sarvanukramani *sarparajñi, atmadaivatam sauryam va*

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākaṭāyana,

तस्मात्सा देवता तत्र hm^1r, तस्य स्याद्देवता सैव b, तस्य स्या देवता स्वव f.—सूर्यम् hm^1rfk, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m^1rbfk, चाचार्यः hd.—शाकटायनः $hdm^1r^3bkr^2$, रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutional (*bhāvavṛtta*)[a] hymn (x. 190)[b]

ददर्शाथाघमर्षणः hm^1r, ददर्शाद्यघमर्षणः h, ददर्शाघर्मर्षणः f.

[a] Cp. Sarvānukramaṇī: *aghamarṣaṇo; bhāvavṛttam.* [b] With reference to this hymn, h has on the margin the following lines:

आग्नेये अघमर्षणसूक्तके ॥
देवता भाववृत्तस्तु ऋषिश्चैवाघमर्षणः ।
छन्दस्त्वानुष्टुभं तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification[a]. As the horse sacrifice is the chief of offerings, removing every infirmity[b],

यस्माच्च m^1, पस्मा यस्मा f, यस्मा hdbk, तस्मा r.—92^{cd}, 93^{ab} are wanting in $r^1r^4r^6$.

[a] Cp. Ṛgvidhāna iv. 23. 5: *pavitrāṇāṃ pavitraṃ tu japed evāghamarṣaṇam.* [b] 92^{cd} and 93^{ab} appear with slight variations of reading in Ṛgvidhāna iv. 24. 2, being there introduced with the words *evaṃ tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)[a] is (in) praise of knowledge.

तदादीनीति b, °दीनिति d, °दानीति fk, तदादीनी b, तदादीनि m^1, तदादीनि तु r, त्यदादीनि तु $r^1r^4r^6$.—संज्ञानं ज्ञानसंस्तवः hm^1r, संज्ञा ज्ञानसंस्तवः b, संवज्ञानं संस्तवः f.—The end of the *varga* is marked by १९ in hbfk after the next śloka (94), not at all in m^1d.

[a] This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anīhavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmnī stanzas.

94 Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals[a]. 'Together, together, indeed' (*sam-sam it* x. 191. 1) and 'Forth, of sacrifices' (*pradhvarāṇām*)[b] are traditionally held to be two (stanzas) addressed to Agni[c].

चतुर्थं यत्तु m¹f, चतुर्थ य तु k, चतुर्थ्यं यत्तु hd, चतुर्थं यस्तु b, चतुर्थंस् (तैर्हस्त्यम्) r¹r⁴r⁶ — चैत्यापिये एव ते bdm¹r, त्वापेज्यावेते b, त्वामेष्वावेते f — स्मृते hdm¹frb, स्मृता k, उभे तत्रापिदेवते r¹r⁴r⁶

[a] This is the khila which in the Kashmir collection comes after *samjñānam*. It consists of three stanzas and begins *nairhastyam senadaranam*. It is thus described in the Anukramaṇī *nairhastyam, trcam, nirhastyaḥ* (*nirahastya* MS), *sapatnaghnam senadaranam, ānuṣṭubham bṛhatimadhyam*. I assume that *caturtham* means it is the fourth, counting from x 190 (1) *aghamarṣana*, (2) *sam-sam it*, (3) *samjñānam*, (4) *nairhastyam*. RV x. 191 1 (*sam-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *pradhvarāṇām* as addressed to Agni. The order in which the Ṛgvidhāna mentions these four khilas is (1) *aghamarṣana*, (2) *nairhastyam*, (3) *sam-sam it*, (4) *samjñānam*. Cp Meyer, Ṛgvidhāna, p xxvi, Oldenberg, Prolegomena, p 507.
[b] This khila of seven stanzas beginning *pradhvarāṇām pate vaso*, follows *nairhastyam* and is thus described in the Anukramaṇī *pra, sapta, kaśyapo jamadagnir, uttama śamyur, ādyau āgneyī gayatrī, dvitīya upottamāś ca paṅktam, tṛtīya akṣarastutir saurī ṣaḍ gnuṣṭup, caturthī saumī, pañcamī saurī*. The last stanza is identical with the last of *samjñānam* (*tac cham yor ā vṛṇīmahe*, &c), and is at the same time the concluding stanza of the RV according to the Bāskala recension, cp Oldenberg, Prolegomena, p 495. [c] *Agneyyau* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV x 191 *ādyāgneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first[a] (stanza) of 'Unanimity,' Uśanā, Varuna, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञाने b, सज्ञान hm¹r, संवज्ञनि fk — प्रथायिनी hm¹r, तथाश्विनौ bfk — 95 is wanting in r¹r⁴r⁶.

[a] The irregularity of declension in *prathamasyāṃ* is probably due to the following *tṛtīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals[a].

आशिषोऽभिवदन्ति ताः hm¹rbfk, स त्वाशीर्वाद् उच्यते r¹r⁴r⁶.—96ᶜᵈ and 97 are wanting in r¹r⁴r⁶.

ᵃ That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-sam*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation ᵃ.

संवननं f, श्रेवननं r², संवर्त्तनं b, संसवनं hd, संहननं m¹. The name of the reputed seer in Ārṣānukramaṇī x. 99 and in the Sarvānukramaṇī is Saṃvanana.

ᵃ In Ṛgvidhāna iv. 24. 4, 5 *saṃ-sam* is described as *saubhrātṛkaraṇaṃ mahat*, and *saṃjñānam* as *sandhikaram*.

98. The Mahānāmnī stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years ᵃ.

महानाम्न्य ऋचो hdr, माहानाम्न्यं ऋचा f, महानाम्न्य रिचां b.—गुह्यास् m¹r, गुह्यां bf, गुह्या hdk.—ऐन्द्रश्चैव यो वदेत् hm¹r, ऐन्द्रास्तस्य वेद् b, (ता) ऐन्द्रास्ताश्च यो वेद f.—सो ऽहं ब्राह्मः r¹r⁴r⁶, सो हं ब्रह्म hm¹r, सो ह ब्राह्मं b, सा ह ब्राह्मं r², सा ह ब्राह्म्यं f, Ṣaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm¹r, स्वराध्यते r¹r⁴r⁶, स्वरध्यास्तौ b, स्वरध्यास्ते f, स्वरंध्यास्ते kr².—In m¹ this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m¹d.

ᵃ Cp. Bhagavadgītā viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

tad vai yugasahasrāntaṃ brāhmaṃ puṇyam ahar viduḥ.

21. Mahānāmnī stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas ᵃ. The deities which appear in praise ᵇ therein, own the hymn (*sūktabhāj*) ᶜ. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

तृचाधमं m¹b. चिचाधमं f. चिचाधर्म kr² —सूक्तभाङस् fb. सूक्तानाहस् kr² — तस्मिं m¹b, तस्मिन् fr².— सुतौ m¹, सुतो bfkr² — दृश्यन्ते याः सूक्तभाजः m¹, दृश्यते यः सूक्तभावा fkr², दृश्यते यः स सूक्तभाव b —प्रधानसूक्तम् bfkm¹, प्रधानसूक्तम् r².

[a] According to this RV. i 99 would not be a *sūkta*. [b] Cp iv 143 · *stutau yasyeha dṛśyate*, see also vi 16 [c] 99[b] has one syllable too many.

B 100. Now one should know that the Mahānāmnīs[a] are stanzas addressed to Indra, for such is the statement that appears (*dṛṣṭam*) in a Brāhmana[b]. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids[c], as one applies (*āha*) the designation of hymn to the Praisas[d].

ऐन्द्रीर्ऋचा b, ऐंद्री ऋचो m¹f, ऐंद्रा ऋचो kr² — विद्यात् m¹, विद्या bfkr².— दृष्टं m¹bfkr².— ब्राह्मणे b, ब्राह्मण fkr², ब्रह्मणः m¹ — सूक्तवादो निवित्सु m¹b, सूक्तशब्दो भवित्सु fkr².—प्रैषेष्वाहा fkr², प्रैषष्वाह m¹, प्रैषेषाह b.

[a] These stanzas (= Ait Ār iv) form the khila which follows *prādhvarānām* in the Kashmir collection They begin *vidā magha(va)n vidā gātum anuśaṃśiṣo diśaḥ*, and are thus described in the Anukramanī *vidā daśa*, . . . *aindram pāvamānam ānuṣṭubham*, &c They are described in the Ṛgvidhāna, iv 25, as constituting the end of the Ṛg-veda Saṃhitā. Cp Oldenberg, Prolegomena, p 509 f [b] Cp AB v. 7 2: *indro vā etābhir mahān ātmānaṃ niramimīta, tasmān mahānāmnyaḥ*; cp. also KB xxiii 2 [c] That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra Thus the Dūrohana hymn to Indra-Varuna is treated as a Nivid (AB. vi. 25 7). [d] That is, the *praiṣikam sūktam*, which consists of twelve Praisas; see above, ii 152, 154.

B 101. One should understand that these[a] constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntyā*)[b] and are separated by pādas[c], as the Aitaśa (pralāpa)[d] and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn[e].

सूक्तैकदेशा m¹fkr², सूक्तैकदेशा b.—कुंत्याः m¹, कुम्याः b, कुन्याः fkr² —मिश्रास्त्वाः b, मिश्रास्त्वाः f, मिश्रास्त्वाः k, निशस्त्वाः r², मितांताः m¹.—यथैतशो m¹, यथैतशो fkr², यथैसो b —देविनिथादिसंज्ञा fkr², देवतयादिसंज्ञा m¹, देवनीथादिसंज्ञा b —कुन्तापे b, कुंतापे fk, कुन्तापे r², कुत्यापि m¹ —एकं हि सूक्तम् b, एकं सूक्तम् fkr², एकसूक्तम् m¹.

[a] That is the Nivids in the Nivid-sūktas and the Praiṣas in the *praiṣikaṃ sūktam.* [b] The word *kuntyā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter *is defined as a hymn containing thirty stanzas* (*kuntāpa-nāmakaṃ triṃśadṛcaṃ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AŚS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3–25. On the Kuntāpa section (AV. xx. 127–136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. [c] The AB. states that the Aitaśa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śaṃs*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *niśāstāḥ*, 'separated' (see St. Petersburg Dictionary under √*śās*), though greatly tempted to make the correction *vi-śastāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktaṃ viśaṃset.* [d] In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129–132) Aitaśa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AŚS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6–10) which he states to consist of seventeen pādas (cp. AŚS. viii. 3. 25) in his commentary on AB. vi. 34. 1. [e] This agrees *with Sāyaṇa's statement that the* (*whole*) Kuntāpa hymn includes the Aitaśa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*puriṣa-pada*)[a] of these (Mahānāmnī stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm^{1}r, आसां स्यात् fbk.—स्यात्मजापतेः hm^{1}r, त्वमिद्दैवतम् bfkr^2.—आग्नेयमैन्द्रं वैष्णव्यं hdr, ऐन्द्रं च वैष्णवं चैव b, विद्रं त्वा वैष्णवा चैव fk, विन्द्रं त्वा वैष्णवं चैव r^2.—पौष्णं चैव तु पञ्चमम् hdm^1, पौष्णं दैवन्तु पञ्चमम् r, पौष्णं चैवमतः परम् b, पौष्णं चैवमनः परम् fr^2, पौध्मं चैवमनः परम् k.

[a] These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmnī stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante.* According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava aindra-pauṣṇa-daivāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; AŚS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

मेषा ये च hdr, मेषा ये च b, मेषां ये च fk, मेषा एव m¹.—हविस्सु स्यात् hm¹r, हविर्यस्यात् b, हविर्यस्या fk —°देवताग्र् hdm¹, °देवताग्र् bfk, °देवतास् r.—च ते hbfkr², च ये m¹, तु ये r —The end of the *varga* is here marked by २१ in hbfk, not in m¹d The fact that h marks the end of the previous *varga* after 98 and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that 99-101 belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas[a] (can be ascertained) by their respective characteristic names[b]; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

लिङ्गैश्च देवताः hdm¹rbfk, लिङ्गोक्तदेवताः r¹r⁴r⁶.—निगदेन hdm¹r, निगदेषु bfkr² —कल्पानुगा hm¹r, कल्पायया k, कल्पाय f, कल्पाग b.

[a] See St. Petersburg Dictionary, sub voce. [b] That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitṛ the Uṣṇihs, to Soma the Anuṣṭubhs, to Bṛhaspati the Bṛhatīs[a].

उष्णिहः m¹bfr, उष्णिहा hdr³, उष्णिकः kr².

[a] On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramaṇī of the White Yajur-veda (Weber's ed p. lv): *gāyatryā agnih, uṣṇihah savitā, anuṣṭubhah somah, bṛhatyā bṛhaspatih.* Cp BD vol. i, p 153

106. The Paṅktis and the Triṣṭubhs, one should know, belong entirely to Indra[a]; and all Jagatīs[b] whatsoever belong to the All-gods.

ऐन्द्रय br, ऐद्रय d, ऐद्रस्य f, ऐन्द्रस्य k, एंद्रस्य b.—यास्तु hm¹r, यय fk, याय b

[a] According to the VS. Anukramaṇī the Paṅktis belong to Varuna and the Triṣṭubhs to Indra *paṅktir varuṇas triṣṭubha indrah.* [b] VS. Anukramaṇī: *jagatyā viśve devāh*

107. The Virājes belong to Mitra, the Svarājes to Varuṇa[a]. The Nicṛts are declared to be Indra's, and the Bhurijes are traditionally held to be Vāyu's[b]:

स्वराजौ br, स्वराजा fk, स राज्ञो hdm[1].—इन्द्रस्य निवृतः hdm[1], निवृतः b, इन्द्रस्यातिधृतिः r, इन्द्रस्यतिधृतिः fk.—भुरिज hdm[1], भूरिज bfkr.—107^{cd} is omitted in r[1]r[4]r[5].

[a] Cp. VS. Anukramaṇī: *virājo mitraḥ, svarājo varuṇaḥ.* [b] No statement, VS. Anuk.

A 108. or these two [a] may belong (to the god) in whose sphere [b] (they are), or they may (both) have Vāyu for their deity [c].
But all the Atichandas metres have Prajāpati for their deity [d].

प्रजापतिदेवताः hm[1]rfk, प्रजापतिर्देवताः b.—$108^{b} = 122^{d}$.—The end of the *varga* is here marked by २२ in bfk, not in hdm[1].

[a] That is, *nicṛt* and *bhurij* each taken as a singular. [b] That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. [c] This line (108^{ab}) is found in A and m[1] only. It has this position in m[1], but comes after 107^{ab} in A. I have placed it here because it seems much more naturally connected with 108^{ab}, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107^{ab}; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108^{ab} had any reference to 107^{ab}, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107^{ab}. [d] Cp. VS. Anukramaṇī: *atichandasaḥ prajāpatiḥ.*

23. Deities of metres, Vedas, Vaṣaṭkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,
all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā [a].

पौरुष्यो द्विपदा सर्वा b, पौरुष द्विपदाः सर्वा d, पौरुषा द्विपदाः सर्वा m[1]r, द्विपदा पौरुषं छन्दो bfkr[2].—ब्राह्म्य एक॰ hm[1]r, ब्राह्मी त्वेक॰ bfkr[2].—109^{ab} is found in A and m[1] only.

[a] Cp. VS. Anukramaṇī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā.*

110. All stanzas of the Ṛg-veda (*ṛc*) are sacred to Agni [a], sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya [b].

समस्ता ऋच hm[1]r, समस्त ऋच fk, समस्तसृच b.—आग्नेय्यो hm[1]r, आग्नेया bfk.—चैव hm[1]r, त्वेव fk, स्वव b.—सामानि m[1]fkr, नामानि hd, मामानि b.

[a] Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyaḥ.* [b] Cp. ibid.: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca.*

111. The call 'Vaṣat' is sacred to the All-gods, (and) the sound 'him' (*hiṃkāra*)[a]. (The Āgur formula) 'We who sacrifice' (*ye yajāmahe*)[b] is a form of the thunderbolt[c] which is preceded by speech The call 'Svāhā' has Agni as its deity.

रूपं hdm¹r, त्तपं b, त्रयं fk —वाक्पूर्वं hm¹r, वा पूर्वं bfk.—°पिदेवत: hdbr, °पिदेवता: f, °पिदेवत: m¹

[a] *Hiṃkāra* is mentioned with *vaṣaṭkāra* in AB iii. 23 4 [b] The formula used at the beginning of the *yājyā*. See Haug, Aitareya Brāhmana, vol ii, p. 133, note. [c] Cp AB ii. 28. 5 *āgūr vajraḥ*

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head[a]; the first tone belongs to the palate[b].

स्वधेव hm¹r, स्ववेव b, तथेव fkr².—तालव्य: hm¹rb, तालवा: f.—प्रथम: hm¹fr, प्रथम bkd.

[a] Cp. below, 116. [b] Cp below, 117. See VS Prātiśākhya viii 47.

113 But the second belongs to the centre of the brows[a], the third has its place (*saṃśrita*) in the ear[b], the fourth should be (regarded as) in the tip of the nose[c], the low (tone) is stated to belong to the chest[d]; one pronounces the Atisvāra[e] as formed by a protraction (*karṣaṇa*) of the low (tone).

°सश्रित: hdm¹r, °संस्तत: b, °संमृत: fk —°सो मन्द्र उच्यते hm¹br, °सोर्मंद्र ‒ ‒ ‒ च्यते fk.—मन्द्रकर्पणसंयुतम् hdr, मन्द्रं कर्पणसंयुतम् m¹, मन्त्रकर्पणसंगम् b, मंत्रकर्पणसंसक्तम् fk.—अतिस्वारं hdb, अतिस्कूरं f—प्रशंसति hm¹r, तु तं विदु: B —The end of the *varga* is here marked by २३ in m¹, after 115[ab] in fk, also in b, but by ३३, not at all in hd.

[a] Cp. below, 117. [b] Cp. below, 118 [c] Cp below, 118 [d] Cp. below, 119. [e] This form of the name, used also in 116, is not otherwise found, the usual form of the name, *atisvārya*, is used below, 120; cp the definition given there · *vikarṣeṇa mandrasya yuktaḥ*.

24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

क्रुष्टं hm^{1}rb, सर्वा k, omitted in f.—मनुष्याः प्रथमं स्वरम् hm^{1}r^2, मनुष्याः प्रथमस्वरम् fk, मनुष्यः प्रथमः स्वरम् b, मनुष्यास्त्वितरैस्त्रिभिः r.—पशवः hdm^{1}r^{3}bfkr^2, वसवः r.—This and the following two ślokas (114–116) come before 113 in bfkr^2.

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपभुञ्जते bdr, (°श्च)ोपभुंजते f, चोपभंजते b, चौपभुञ्जते r^2, तूपभुजते m^1, तूपभुज्यते r^{1}r^{4}r^6.—मन्द्रं b, मन्द्रा fk, मन्द्राः hm^{1}r.—115^{cd} is omitted in r^{1}r^{4}r^6.

116. But the Atisvāra is peculiar to everything that moves or is stationary.
The shrill (*kruṣṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारस्तु hdm^{1}r, अतिसारस्तु bfkr^2, अतिस्वार्यस्तु r^{1}r^{4}r^6.—सर्वस्य hm^{1}bfk, शेषस्य r.—वैश्वदेवः m^{1}dbfk, वैश्वदेव hr.

117. The first tone, belonging to the palate (and) peculiar to the Sāmans, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदैवतः hm^{1}r, आदित्यदेवतः bfk, चेद्न्त्य एव तु r^{1}r^{4}r^6.—भ्रुवोर्देशं समाश्रितः hdm^{1}r^{3}fkr^2, स्रुवोद्देशसमाश्रितः b, भ्रुवोर्देशश्रितश्च यः r.

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनस्तु hm^{1}rbfk, आग्नेयस्तु r^{1}r^{4}r^6.—कर्णौ hdb, कर्णौ fk, कर्ण° r.—स्वन hm^{1}r, स्वव b, स्वच fk, स्वेपु r^{1}r^{4}r^6.—The end of the *varga* is here marked by २४ in bfk, not in hdm^1.

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चाक्षुषः hdr चाक्षुषः m¹, चक्षुषः b, चक्षूष f, चक्षुषु k — सूर्यदैवतः hd, सूर्यदेवतः bfkr — 117ab is omitted in r¹r⁴r⁶ — उच्यते hdm¹r, श्रोरस. b, श्रोजसः fk

120 But that which is formed with the protraction of the low (tone) is called Atisvārya it is to be known as sacred to Mitra-Varuna. It is located [a] in the position of the low (tone).

विकर्षेण तु bm¹r³, विष्कर्षेण तु hd, विकर्षेन तु fkr², कर्षणेनैव r¹r⁴r⁶ — युक्तोऽतिस्वार्य m¹r, युक्तो निस्वार्य hd स्वरो तिस्वार्य f, स्वरो तिस्वाय b — स मैत्रावरुणो hm¹fr, स मैन्द्रावरुणो k, सा मैद्रवरुणो b — मन्द्रस्थानसमाहितः r¹r⁴r⁶, मन्द्रस्थानसमानि षट् hdm¹r³, मन्द्रस्थानि समानि षट् bfk

[a] *Samahitah* being used in much the same sense as *samasritah* in 117d and 118b The reading *samāni ṣaṭ* seems to be a corruption due perhaps to the following *saptanam*

121 These have here been stated to be the gods of the seven Sāman tones But (the gods) of the other three [a] are the three Lords of the World [b].

सामस्वराणा hm¹rbfk, इति स्वराणा r¹r⁴r⁶ — एते देवा इहोदिताः hdm¹rbfk, उक्ताः सामसु देवताः r¹r⁴r⁶

[a] *That is, of the three tones of the Rg veda.* [b] *That is the three forms of* Agni, spoken of in i 73 as the three chief lords of the world, *lokadhipatayas trayah*

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni, the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवत्यो hdb वाग्दैवत्यो m¹fkr — चवाग्नेयः hm¹r, चवाग्निन्द्रः b, चवाग्नेद्रेः f — प्रस्तावश्चैव hm¹r, प्रस्ताव· सर्व b, प्रस्ताव सर्व f — उद्गीथोपद्रवावैन्द्रौ hd (°थोप° d), उद्गीथापद्रवावैन्द्रौ r, उद्गीथोपद्रवाविन्द्रा m¹, उद्गीथोपद्रवा चद्रौ b उद्गीथोपद्रवाचद्रौ f — वा वायुदेवते hdm¹r, वोमयदेवते b चोमयदेवते fk The feminine dual °देवते is perhaps due to a mechanical repetition of the pāda स्याता वा वायुदेवते occurring above, 167d

123 Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All gods, by pronouncing them with the sound 'him' and with the sacred syllable [a] Om (*pranava*) at the beginning [b].

निधन hm¹r, निवन fk, निवन b — कीर्तनात् hm¹r, कीर्तितम् b — 123cd is omitted in fk — The end of the *varga* is here marked by २५ in b, not in hdm¹ (nor in fk as 123cd is wanting).

[a] In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nidhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note 39; cp. Sāyaṇa on AB. iii. 23. 4: *hiṃkārādayaḥ pañca sāmāṃśā vaiśvadevāvayavāḥ.* [b] Cp. Sāyaṇa, l.c.: *udgātrā paṭhitavyaḥ sāmna ādau him ity evaṃ śabdo hiṃkāraḥ.*

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the Ṛg-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

व्यस्तसमस्तानां hm¹r, व्यवस्तमस्तानां b.—124ab is omitted in fk.—दैवतविद्वेचेत hm¹r, देवता तद्वुपेचेत f, देवता तद्पेचेते k, देवता तिद्वुपेचेत b.

125. The Seven Seers [a], the Vasus, the Gods, the Atharvans, the Bhṛgus, Soma, Sūrya, and Sūryā [b], Pathyā svasti, the Two Worlds for whom formulas are stated [c], Kuhū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m¹r, सप्तर्षयो ऋपयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्वे ऋषयो देवाश्चापि देवाः b.—अथर्वाणो m¹r, अथर्वणो bk, अर्थवर्णो f, अथर्वा hd.—सोमसूर्याः hdm¹rfk, सोमसूर्या b, अंशोऽर्यमा r¹r⁴r⁶.—स्वस्ती br, स्वस्ति hdm¹fk.—चोक्तमन्त्रे hdm¹r, मोक्तमन्त्रे fk.—गुंगुर् hdfkr, गुगूर् b.

[a] With the names enumerated in this and the following three ślokas (125–128) cp. those contained in i. 125–129. [b] As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound = Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). [c] I take this dual to be added to Rodasī in order to distinguish the dual name *ródasī* from the singular *rodasī́*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Iḷā [a], the Āptyas [b], Vidhātṛ, Anumati [c], together with the Aṅgirases,—these should be (regarded as) deities for whom formulas are stated [d].

असुनीतिरिळा hdm¹, असुनीतिरिला r, प्रसुनातेरेला b, पमुनातेरेला k, प्रमुनातेरेला f.—वा स्याद् hdm¹r³r², वा स्यात् f, वा स्या k, वा धोः r, चाप्त्या b.—°तानुमतिर्द्वया r,

॰त्यनुमतिद्वया hd, ॰तानुमतिद्वया m[1], ॰नानुमतिर्द्वया k, ॰तानुमतिद्वता b, ॰नानुमतिद्वया f.—ऋङ्गिरोभिः संहिताः स्युर् hm[1]rb. ऋङ्गिराः सहिता स्युर् k, ऋंगिराः संहिता स्युर् f.

[a] Cp Nirukta xi. 48 [b] Cp i 128. [c] The correction *ha yā* is supported by the same collocation, *ha yo*, lower down (130) [d] The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya[a], Apāṃ napāt, Aryaman, Vātajūti[b], Ilaspati, and Rathaspati;

॰पतिर्गोः hdm[1]fkr[2], ॰पतिर्यो b, ॰पति। गोः f, ॰पतिर्यो: r[1]r[3]r[4]r[6] —सुधन्वा नगोमह्यः b, सुधन्वा नं न गोदः f, सुधन्वा नं न गोधः k, सुधन्वा म गोधः r[2], सुधन्वा गोभ्यः r[1]r[4]r[6], सुधन्वा ननद्यः hdm[1]r[3].—॰र्यमा वातजूतिर् hdm[1]r, ॰र्यम चेतपक्षर् b, ॰र्यम यो तयस्युर् f, ॰र्यम यो तपस्यु ॥ र् k —॰पतिद्यापि hdm[1]r[3]r[2], ॰पतिश्चैव r, ॰पति ऋापि bfk

[a] That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā* Saudhanvana and Agohya are commented on in Nirukta xi. 16 [b] This seems to be a corruption, as there is no deity of this name anywhere, it may stand for the epithet of some deity, like *tuvyāta* as the name of an Āditya in BD iv. 82, see note there.

128. the Rbhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśaḥ*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods[a].

पर्वता भाय पत्नी hdm[1]bfk, पर्वता भाय पत्नीर् r, वा गावय पत्नीर् r[1]r[4]r[6]. I have omitted पत्नीर् *in the text because it makes the line redundant by two syllables, it* probably crept into the text as a gloss on ग्नाः. Besides, देवपत्नीर् occurs in the next line —देवपत्नीर्दिशश्च hr, देवी पत्नी दिग्रश्च m[1], देवपत्यो दितिश्च b, देवपत्यो दिति f, देवपत्यो दितिः k —The end of the *varga* is here marked by २६ in bfk, not in hdm[1].

[a] Cp above, ii. 130, on the character of Vaiśvadeva hymns.

27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention Whether (this) be

so in both ways [a] or in the other way [b], no formula is directly known (*pratyakṣa*) to any one who is not a seer [c].

अनुक्रान्ता hm¹r, अनुक्तात्ता b, आनुक्तांस्तां fk.—०न्यथा hm¹r, ०नाथा b, ०नथो fk.—अनृषेर् hm¹r, अनृषेर् bfk.—मन्त्रम् hm¹, यंचं d, मन्त्रे bfk, मन्त्रः r.

[a] That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. [b] That is, whether they are incidental. [c] That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Ṛg-veda) knows the gods.
A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाच्येण hm¹fr, दाचेण bk.—बुद्धा r, बुध्या hm¹bfk.—वाजश्रुत्येन hrbfk, वज्रश्रुत्येन m¹.—नियोगैः hdr, भियोगैः bkr², मि० f.—उपास्यास्ताः hm¹r³bfkr², उपास्तव्याः r.—देवता या hdbfk, देवतस्य r¹r⁴r⁶.—या ऋचो b, याः ऋचो fk, यास्त्वृचो hdm¹, यामृचो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm¹r only.

131. Of him who knowing the deities of the formulas [a], at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities [b].

कर्म hdm¹r, मर्म bk.—जुषन्ते hm¹r, जुषन्ते b, जप्यते fk.—देवतास्तस्य A, तस्य देवतास्य bfk, तस्य देवासी m¹.—हविर्ना० hdm¹r¹r³r⁴r⁶, हविर्वा r, रुचिर्वा० bfkr².

[a] Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṇām ārṣeyachandodaivatavit.* [b] Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhoti, devatās tasya havir na juṣante.*

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*īheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṃnyasya*) the deity to mind [a].

अविज्ञान० hdr, अविज्ञात० bfkm¹r¹r⁴r⁶.—हविर्नैव हि hd, हविर्नैव न m¹, हविर्नै-

वेन fk, हविर्नैवेत b, हविर्नाश्नन्ति r—दैवतम् m¹k, देवतम् hdbf, देवता: r—मनसि संन्यस्य m¹dr, मनसि स न्यस्य b, मध्येः सन्यस्य f, मनुसेप संपस्य b—देवता hdm¹, देवता bfkr—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfk comes after 85, which occupies the position of 132 in those MSS

[a] Cp VS. Anukramaṇī, loc cit *saṃnyasya manasi devatām havir hūyate.*

28. Importance of knowing the deities.

133 [a] He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session [b].

स्वाध्यायमपि m¹bfk, also h (but corrected on margin to °मेव), °यमेव d, °यमुत r¹r⁴r⁶—°विच्छुचिः hm¹r, °वित्छविः b, °विद्वविः fk, °विच्छूतेः s—स सत्रसदिव r, स तत्रसदिवः bfk, असत्रसदपि hdm¹r³, स तत्र दिवस s (w¹)—सत्रसद्भिरपीड्यते hm¹s (w¹), °पोध्यते r¹r⁴r⁶, °पोज्यते r, स्वर्गसद्भिरभिद्यते b, स्वर्गसद्भिद्यते fk.

[a] This śloka is quoted by Ṣaḍguruśiṣya, with a few slight variations, p 167, 10, 11 [b] That is, by the gods cp VS Anukramaṇī, loc cit *svādhyāyam apı yo 'dhıte mantradaıvatajñaḥ, so 'musmin loke devaır apīdyate*

A 134 In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity [a]; and applying them wrongly one is here deprived of their fruit [b].

ऋषिश्छन्दो hd, ऋषिछन्दो m¹r—तत्फलाच् r, तत्फलं hdm¹.—This and the following four ślokas (134-138) are found in Am¹ only.

[a] Cp the adaptation of 135^ab in Ṣaḍguruśiṣya, p 166: *ṛṣichandodaıvatadi vıjñānaṃ phalam ucyate* [b] Cp Sarvānukramaṇī, introduction, § 1

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest [a], acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

ऋषिछन्दोदैवतादि rs, °देवतादि hdm¹—प्राणदृष्टिर्वि° hdr, प्राणदृष्टि वि° m¹.

[a] 135^a is quoted by Ṣaḍguruśiṣya, p 166, śloka 2

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)[a], should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)[b].

अविदित्वा hdm¹r.—ऋषिं hd, ऋषि॰ m¹r.—यीऽध्यापयेत् r, याध्यापयेज् hd.

[a] *Yoga* appears to be used here in the sense of *prayoga*. [b] This śloka is quoted by Ṣaḍguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.² vol. i, p. 23 (middle). Cp. also Sarvānukramaṇī, introduction, § 1: *pāpīyān bhavati*; ŚB. xiii. 1. 5⁴.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities[a]: it is for this reason (*iti*) that the great seers mention metre in the middle.

[a] This śloka was known to the author of the Sarvānukramaṇī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatāś chandobhir abhyādhāvan*; cp. Ṣaḍguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle[a] (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṃdhi*) (and) the stanzas (themselves).

--म्रार चानाम्रारं b, आम्रार माप्यनाधारं f, आत्मारं वाप्यनाधारं k, आत्मानं वाप्यनधारं r², भात्मानं साप्यनाधारं r³, आत्मानं स्वाप्यनाधारं hm¹, आत्मानं त्वात्मनाधारं d, आम्रस्य वा अनाम्रस्य r.—विविच्या॰ hm¹rfk, विचित्या॰ b.—॰त्मनि hm¹rb, ॰त्मनो fk.—ईचमाणो hdr, ईच्यमाणो m¹, वीचमाणो b, वच्यमाणो fk.—द्युभौ hm¹r, युतो bfk.—संधिम् hm¹r, संधि fk, संधिं (रिचो) b.—दैवतवित्पठेत् hdbr, देवतवित्पठेत् m¹, दैवत्य - ष्टेत् f, दैवत्य - ष्टते k.

[a] Cp. Vedāntasāra, 1: *ātmānam akhilādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māṃ viddhy akartāram avyayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme

ब्रह्मामृतम् hm¹r, ब्रह्मानतम् fk, ब्रह्मासत्तम् b — योनि सदसतोर्ध्रुवम् hdm¹r, योनि सदसतो ध्रुव fk, योनि सदसदो ध्रव b — महच्चाणु च hdm¹r, महत्स्याणु च b महच्च णव f, मदच्चाराव k — विश्वेश bm¹r, विश्वस bf, विश्व स k — विशति bdm¹rfk, विशति b — The last pāda is repeated in hdbfk — The end of the *varga* is here marked by २८ in m¹bfk not in hd

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